

THE ART OF

MARVEL STUDIOS

AVENGERS

ENDGAME



RYAN MEINERDING

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AVENGERS ENDGAME

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INTRODUCTION

The ending of *Avengers: Infinity War* left audiences stunned. Earth's Mightiest Heroes had failed. Thanos collected the Infinity Stones and with a single snap destroyed half of all living things in the universe—including many beloved characters from the MCU. Filmgoers were eager to learn the answer to a simple question: What happens next?

"We look at risks as fuel for doing the right thing," Producer and President of Marvel Studios Kevin Feige says. "You have to be able to be scared. You have to think that you're taking a risk to even get excited enough and to justify embarking on a venture as large as a Marvel Studios movie. What's so exciting for us, and was the intention from the start many years ago when we embarked on this two-picture journey to tie up the Marvel Cinematic Universe, is that it would be very hard to predict where *Avengers: Endgame* goes, and how it gets there."

Crafting this narrative over the course of two films was no small task. "We were very meticulous at picking exactly who we wanted to survive Thanos' blip," Executive Producer Trinh Tran explains. "We really wanted *Infinity War* to be Thanos' movie and have *Endgame* really be about the heroes—and especially about the heroes reuniting. And if you

think back to the first *Avengers*, it was that feeling of the core Avengers coming together, forming as a team—reuniting and putting aside their differences so that they can come together for the common cause of fighting the bad guys—and it's in essence a little bit of that with *Endgame*."

Each surviving hero reacts to the loss in a distinct way. "All of the remaining heroes deal with the events at the end of *Infinity War* differently," Feige says. "All of them are used to trauma of one kind or another. None of them are used to being defeated so thoroughly by a single antagonist, and I think they are trying to figure out how that happened and why that happened."

While several characters see their journey come to a conclusion in *Avengers: Endgame*, perhaps none stands more poignantly than Tony Stark—the hero who kicked off the MCU with 2008's *Iron Man*. "The ambition of this movie is to conclude the first ten years of this story—it is a multi-perspective movie," Director Anthony Russo says. "However, because Tony Stark did begin this journey for everybody, he carries more weight in the ending than anybody else."

"Tony Stark is the most complicated character in the Marvel Universe," Director Joe Russo adds. "And I

think it's because he's the most flawed character, which to us makes him the most interesting. We like characters that are human and that express their humanity through complicated choices that we have to make."

As the filmmakers put the finishing touches on the movie, the only question was whether fans would be just as excited with the Infinity Saga's conclusion as they were. "You're always nervous when you put out this movie that you've spent so many years working on," Tran says. "And you're pouring your heart and soul and your energy and sleepless nights and days into it, and you're just not sure if people are going to embrace it the same way that you feel so passionately about it. But with this one, it's so special because I think *Endgame* is one of the most emotional movies in MCU history. And I'm hoping that the audience will embrace it the same way because they've invested in all these characters for so many years."

And embrace it they did. *Avengers: Endgame* went on to earn over \$2.79 billion at the box office worldwide, making it the highest-grossing movie of all time.

FOREWORD

It has been my privilege to lead the Visual Development team on quite a few movies. With every MCU production there are challenges, mostly to do with capturing each character's special "lightning in a bottle" element the filmmakers are striving for. That is true whether there is one hero in a film, or a lot of heroes.

The "a lot of heroes" scenario definitely created unique and special challenges though. On the first Avengers film there were concerns that six Super Heroes would look goofy standing next to each other. On *Avengers: Endgame*, it seemed like there were concerns that thirty or so heroes wouldn't be enough for the final battle.

Despite the changing goals and challenges, there is one thing that unifies the Avengers films besides the original six heroes: it took a team of Super Hero artists in order to accomplish them. Each concept artist has a specific set of skills that made the team stronger, and working together yielded a result that none of us could have accomplished alone.

Assembling this team of concept artists has been an honor and I consider myself fortunate to have worked with such a talented, humble, and hard-working group of people. I sincerely hope they know how much they mean to me. It's a very rare thing to have a team of artists who have collaborated directly over a span of multiple movies, let alone

upwards of twenty over the course of thirteen years.

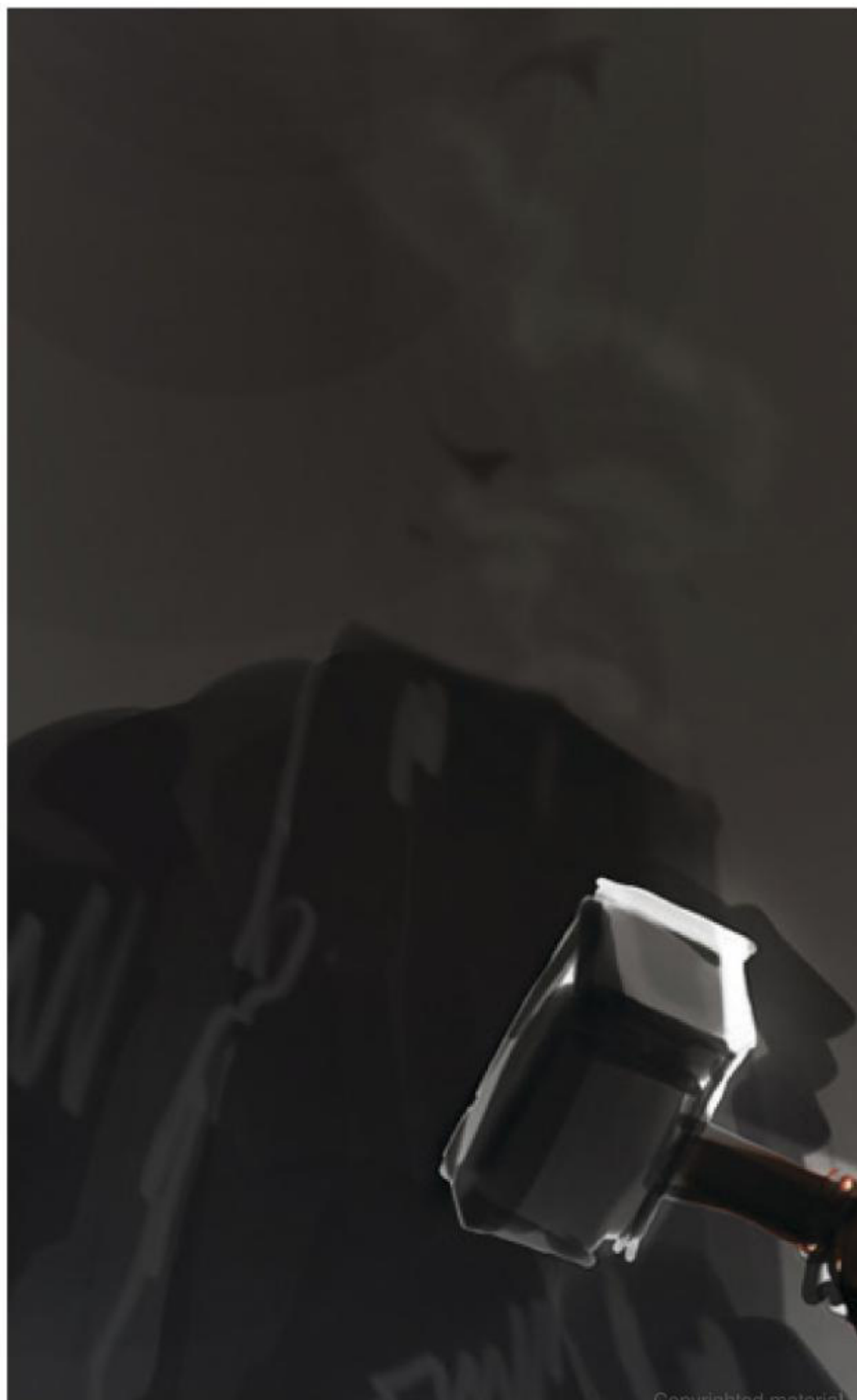
In the pages that follow you will see the culmination of their hard work. I know I speak for them in saying that we sincerely hope you enjoy looking through the artwork to see the journey the designs took to create the visuals for the movie. I would also encourage you to look through any of the multitude of MCU "Art of the Movie" books to really see the full cinematic journey of the characters.

In conclusion, I'd also love to thank Kevin, Lou, Victoria, and Trinh for guiding us through this adventure and always showing us the correct path. There's never been a ride quite like this one, and it's all thanks to you that this universe has grown big enough to tell stories that touch the world. I couldn't have imagined this huge arc of movies ending in such a satisfying and complete way, and it's thanks to your leadership that it truly surpassed all expectations. And to Joe and Anthony, the biggest thank you possible for telling this tale to culminate so many stories so well—I've been personally invested in these characters all my life, and to sit in a theater watching your film elevate every hero in a special way is a testament to your real life super-powers.

RYAN MEINERDING

Ryan Meinerding

MEINERDING ►







THE AFTERMATH



With a single snap, Thanos became the victor of *Avengers: Infinity War*. Having fulfilled his crusade to collect the Infinity Stones and eradicate half of all living things, the Mad Titan retires to a distant planet fully satisfied. “One of the reasons why we don’t consider

Infinity War a cliffhanger is because the end of the movie is not the heroes disappearing,” Producer and President of Marvel Studios Kevin Feige says. “The end of the movie is Thanos content on a planet in a rather shockingly idyllic environment, doing exactly what he told us he

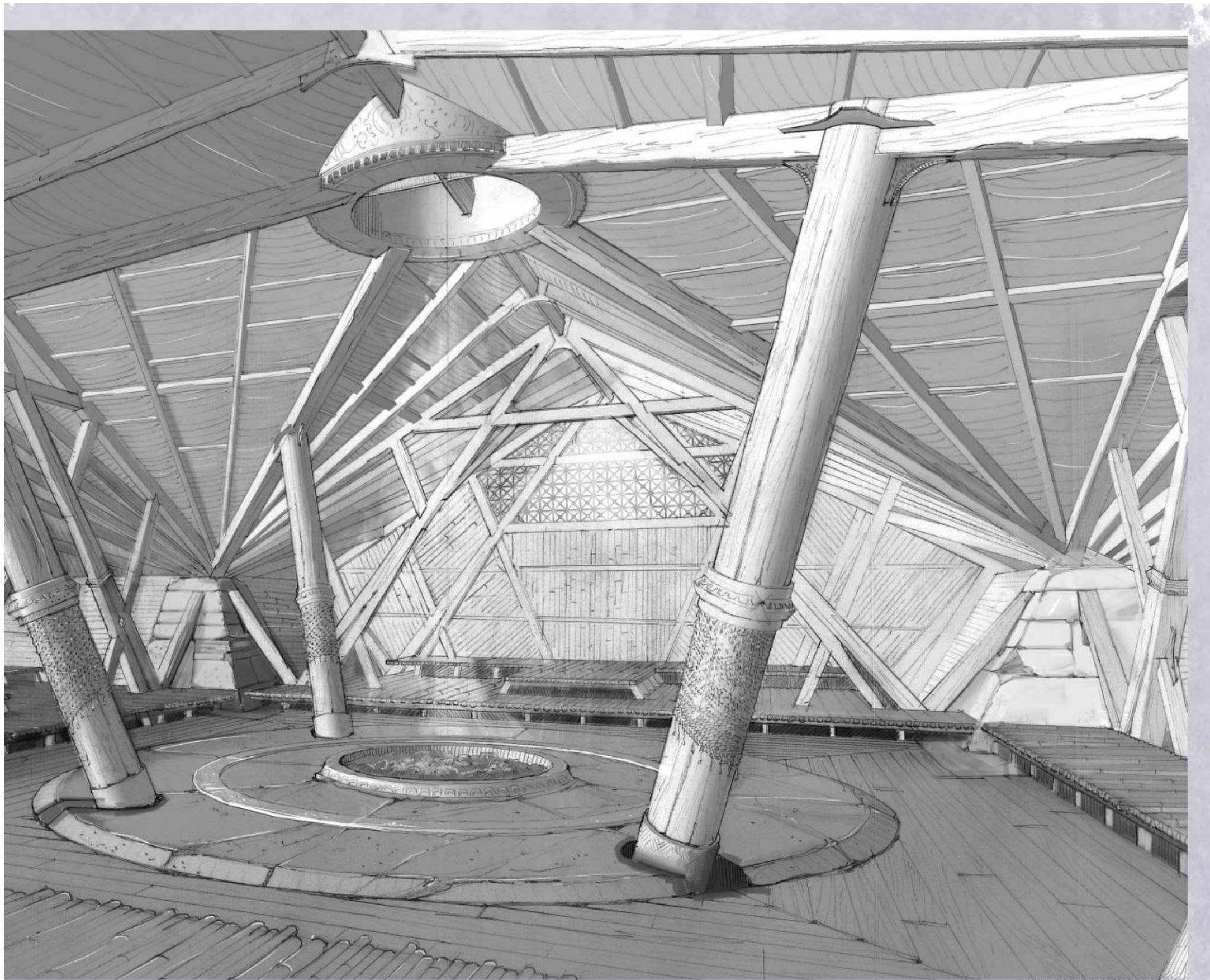
would do: sit and look upon a grateful universe. He succeeded, and that’s the end of the film. Will the Avengers try to stop him? Maybe. They’ll try. But they didn’t have much luck before, and I don’t think he’s worried that they’re going to have much luck now.”

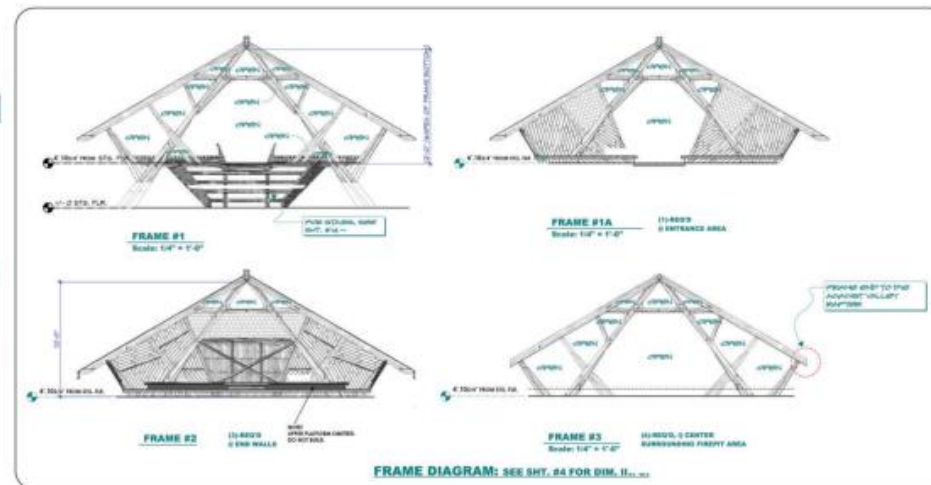
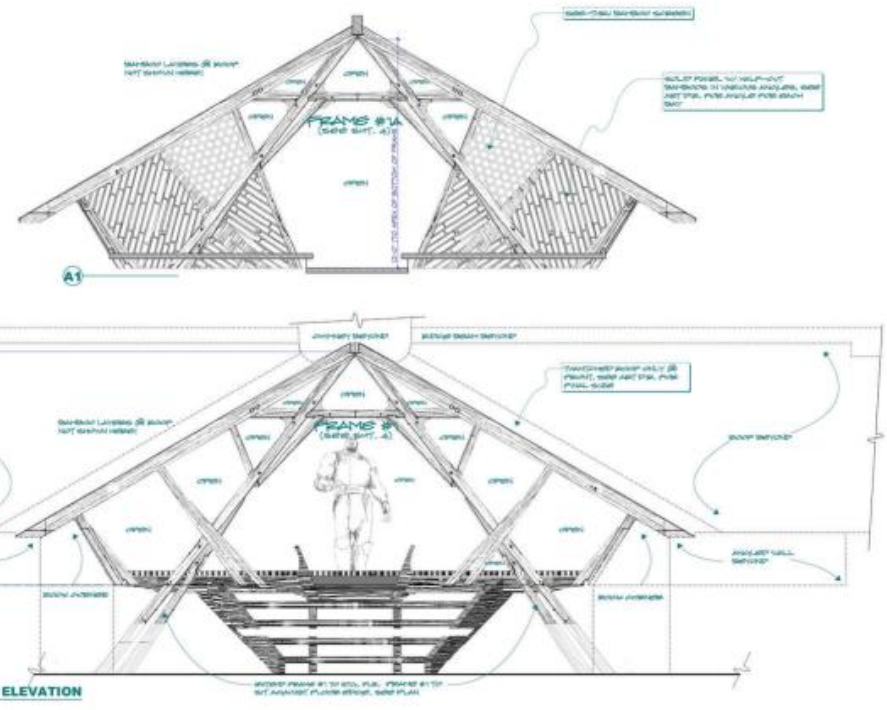
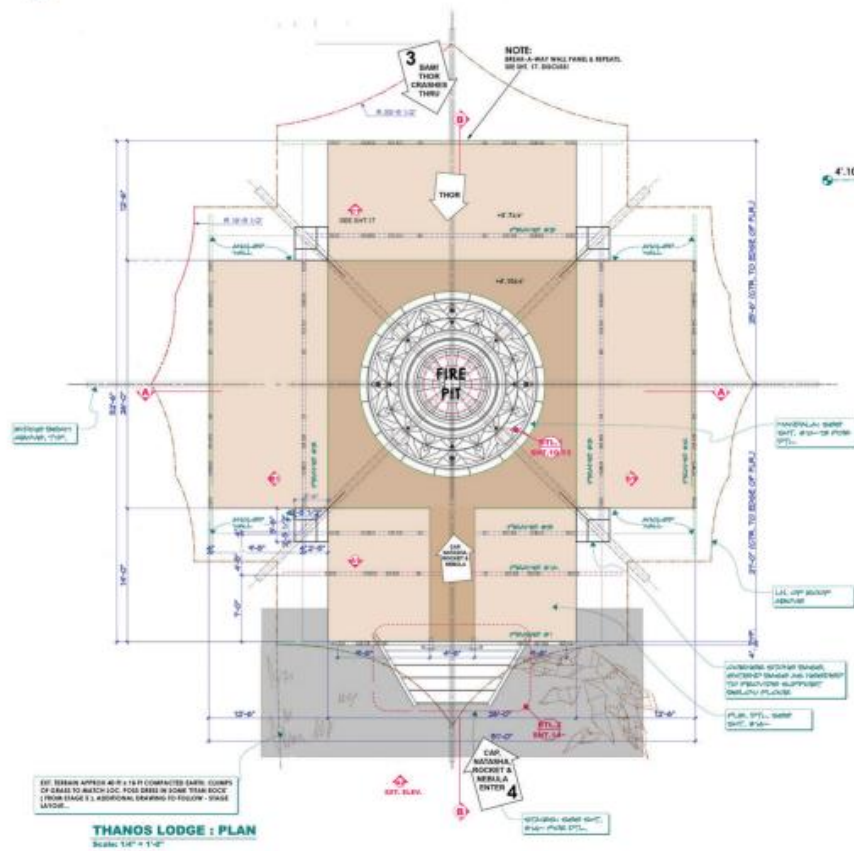
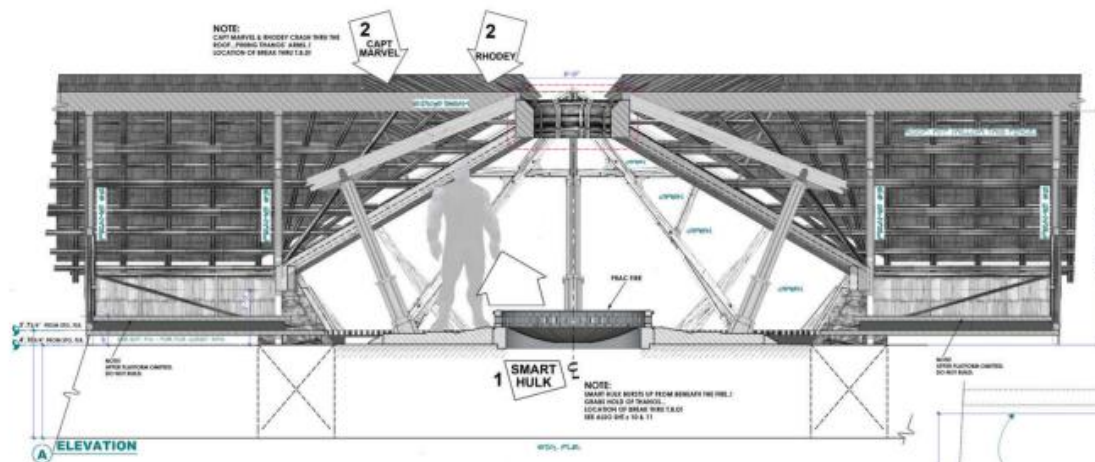




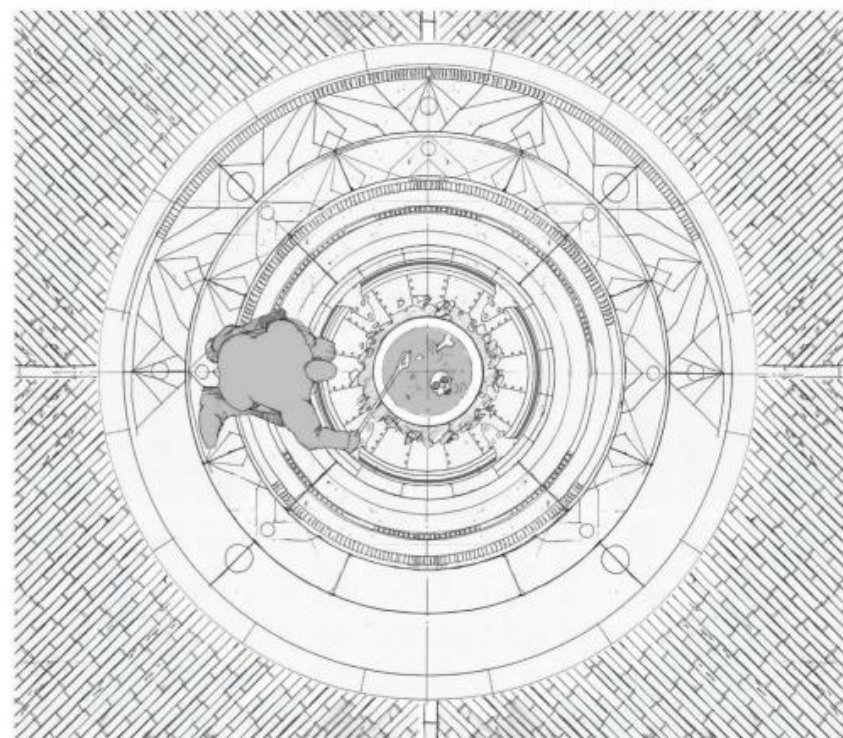
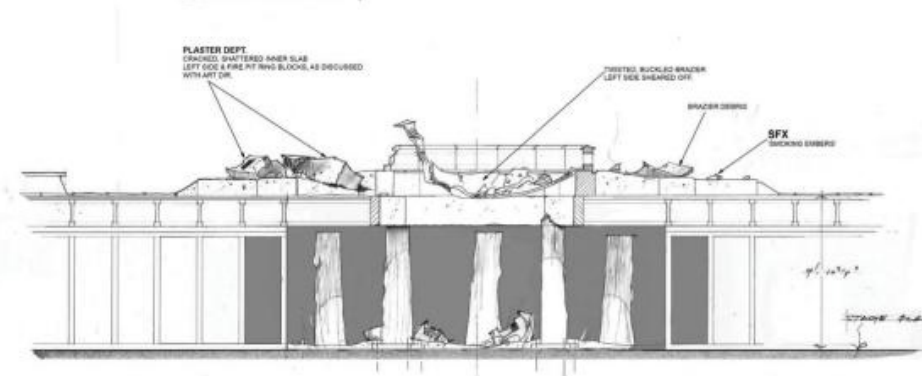
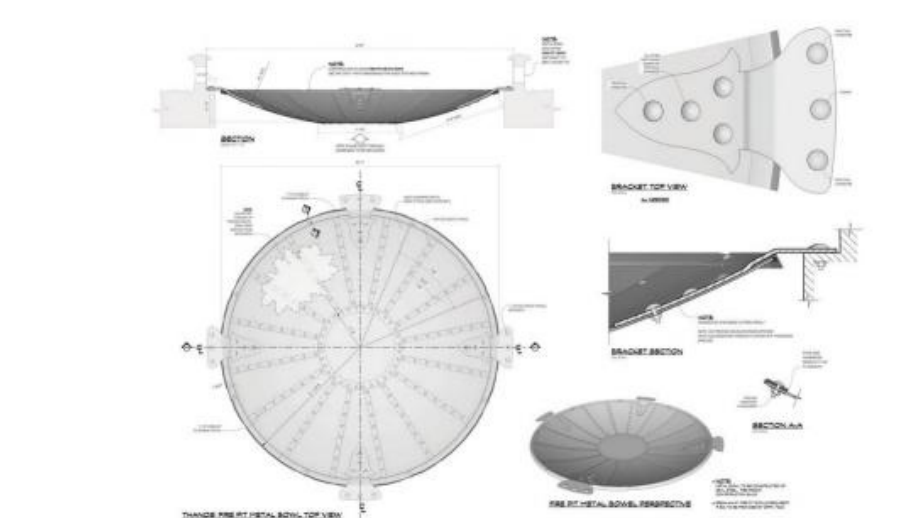
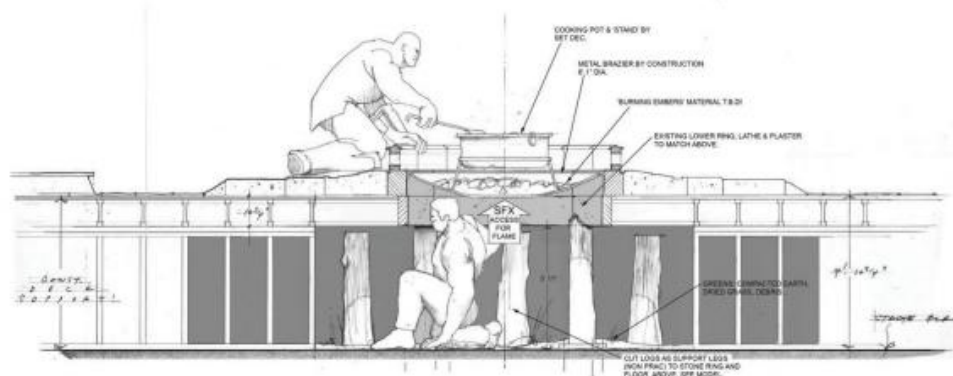
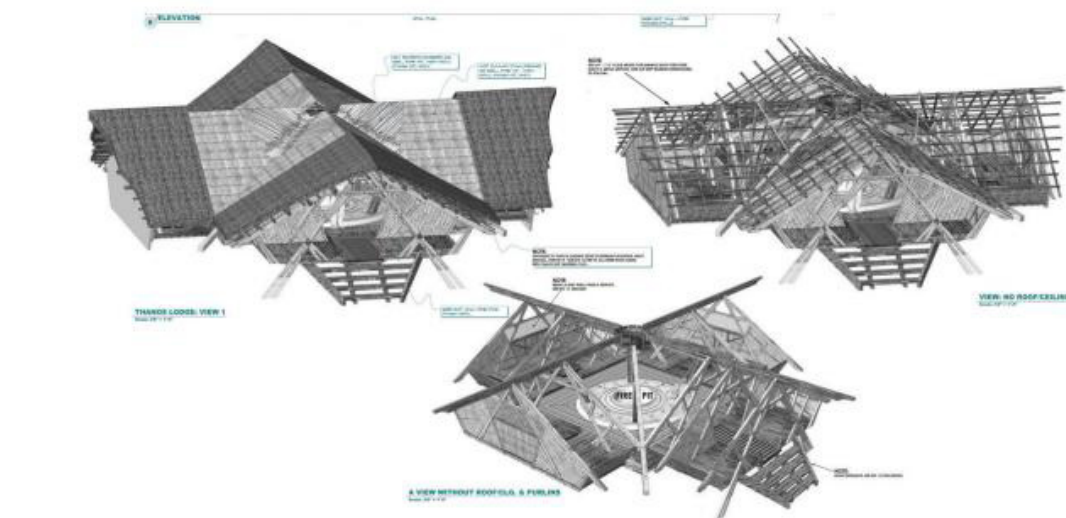
"At the beginning of *Endgame*, we find him at peace with what he has done, living his life out as a hermit," Director Joe Russo says of Thanos. "He has banished away the Stones so that he can never be tempted to undo what he's done, or so that no one else can be tempted to undo what he has done, and it costs him physically to do it. He's one of the strongest beings in the universe, but the Stones are so powerful that they take life essence from him, and his arm is destroyed. His face is destroyed. Part of his neck is destroyed. He is willingly destroying himself to ensure his goal, and I think that's the monastic dedication that is admirable in him as a character. So that's where we find him—fully committed to what he has done, at peace with it and in fact sacrificing a part of himself to ensure that it stays that way."



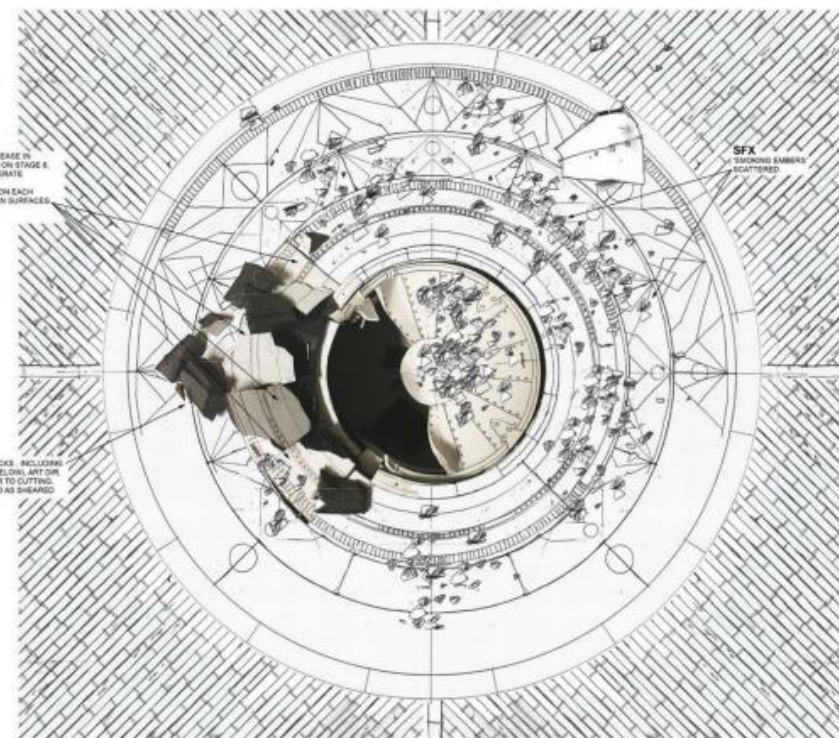




The Avengers have unfinished business with Thanos. Unaware he has destroyed the Infinity Stones, the survivors of the snap breach Thanos' yurt. It does not take long for them to realize they're too late.



PLAN of FIRE PIT - BEFORE SMART HULK BURSTS THRU



PLAN of FIRE PIT - POST SMART HULK HAS BURST THRU

"The intent with the film was for the first ten minutes of the movie to play out as if the structure of the film was going to be a pursuit of Thanos to retrieve the Stones," Joe Russo says. "We like misdirects, and the misdirect in this movie is at 15 minutes. The Avengers discover that Thanos has banished the Stones out of existence, so there is no solve. And Thor, out of anger, cuts off Thanos' head. So now the Stones are gone and the villain's dead 15 minutes into the movie. Hopefully then the audience will be in a place where they say, 'What the hell is going to happen from here?' And that allowed us to then have a time cut that can put real stakes and real pathos behind the impact of what Thanos did."

THOMPSON ►











FIVE YEARS LATER



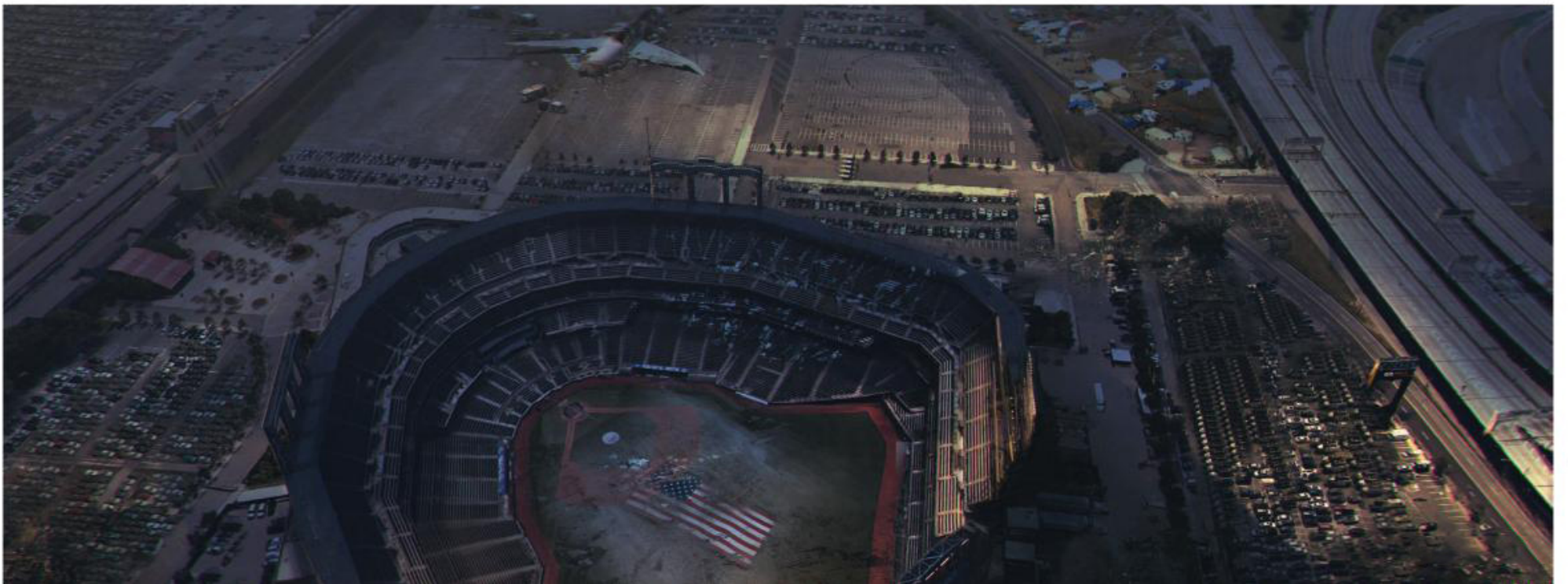
Five years later, the world still mourns. Humanity has begun to cope with the loss—but this new reality has only just been discovered by Scott Lang, Ant-Man. Lang became trapped in the Quantum Realm, unable to leave of his own accord when the individuals meant to bring him home were blipped out of existence. Through a bit of luck, Lang emerges, he is completely unaware of exactly how long he was stuck in the Quantum Realm. “He bursts out of Luis’ van in a storage facility in San Francisco and finds out that it’s five years later and half of the universe blipped out,” Executive Producer Trinh Tran says. “He finds out that Cassie Lang, his daughter, is now a teenager.”

Lang, armed with knowledge of the Quantum Realm learned from Hank Pym, proposes a plan to the surviving Avengers: a “time heist” to undo Thanos’ snap. “He goes straight to the Avengers, and the first thing that he does is offers them a solution,” Tran says. “‘Hey, what if we used the Quantum Realm to go back in time to retrieve all the Stones and stop Thanos before he gets his hands on them?’ So that offers them the solution, and I think the challenge for our group of heroes is trying to convince Tony to be a part of that team.”



"Five years later, the world is a completely different place," Co-President of Marvel Studios Louis D'Esposito says. "People are still grieving and coping with what happened. Whatever Avengers we have left are somewhere out there patrolling the universe, somewhere Captain America is performing grief counseling. They're all trying to help in various ways. And all of a sudden one of the Avengers that we have not seen in a while appears: Ant-Man. He's come back from the Quantum Realm. He has no idea what's happened. He sees a decimated city, memorials to the dead."







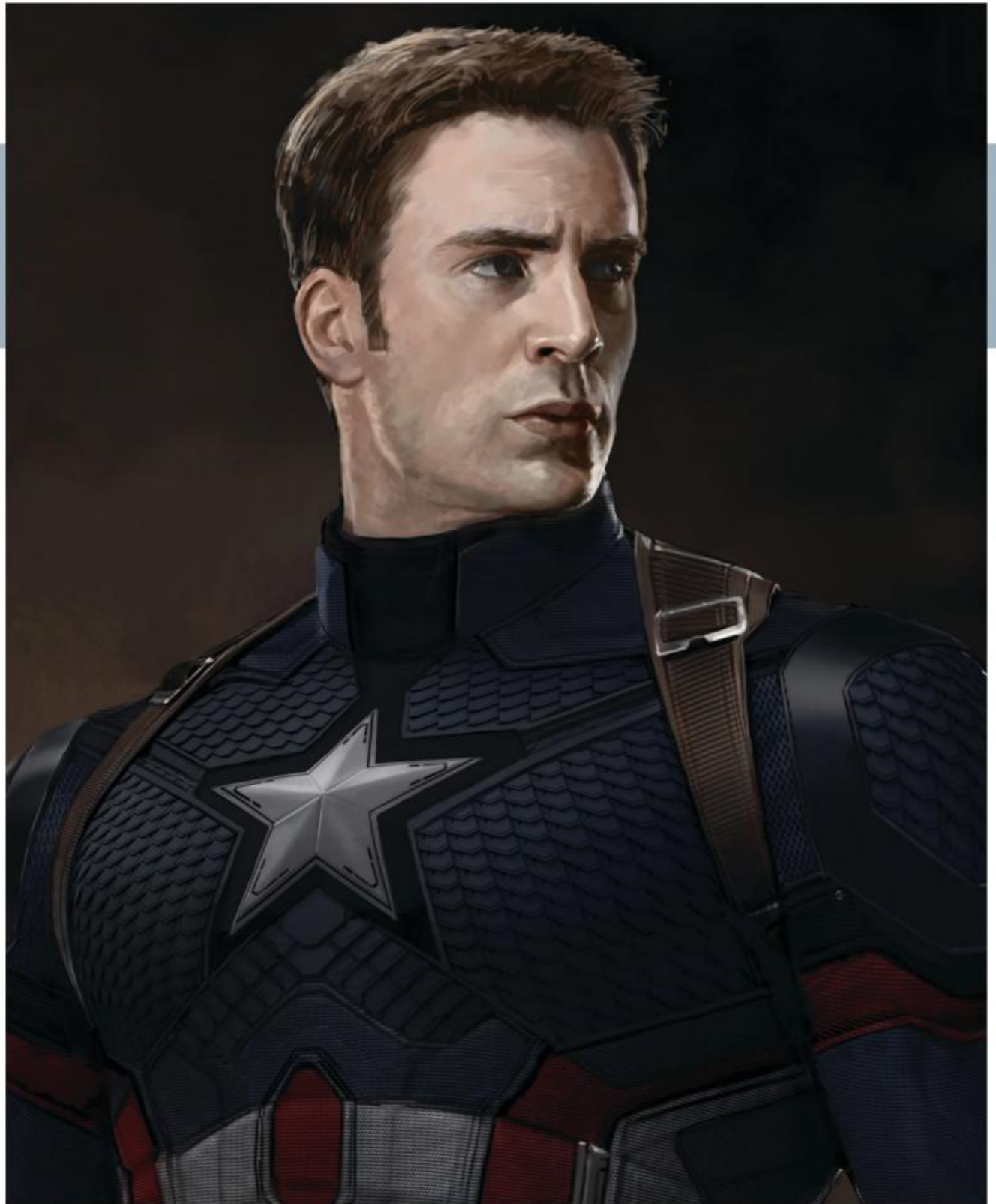
CAPTAIN

"At the beginning of this film, I still think he has a little bit of that calloused outlook," Actor Chris Evans says of Captain America. "He turned his back on things as a result of Civil War, but after Thanos hits and we lose all these people—I think he's really trying to jump-start that optimism and rediscover

that loyalty to conventions bigger than himself, to somehow stay afloat. Otherwise, it's so easy to just give up, and that's not in his nature, and I think he knows that. It's just a matter of figuring out, in the face of the worst possible outcome, how do you still be a leader?"

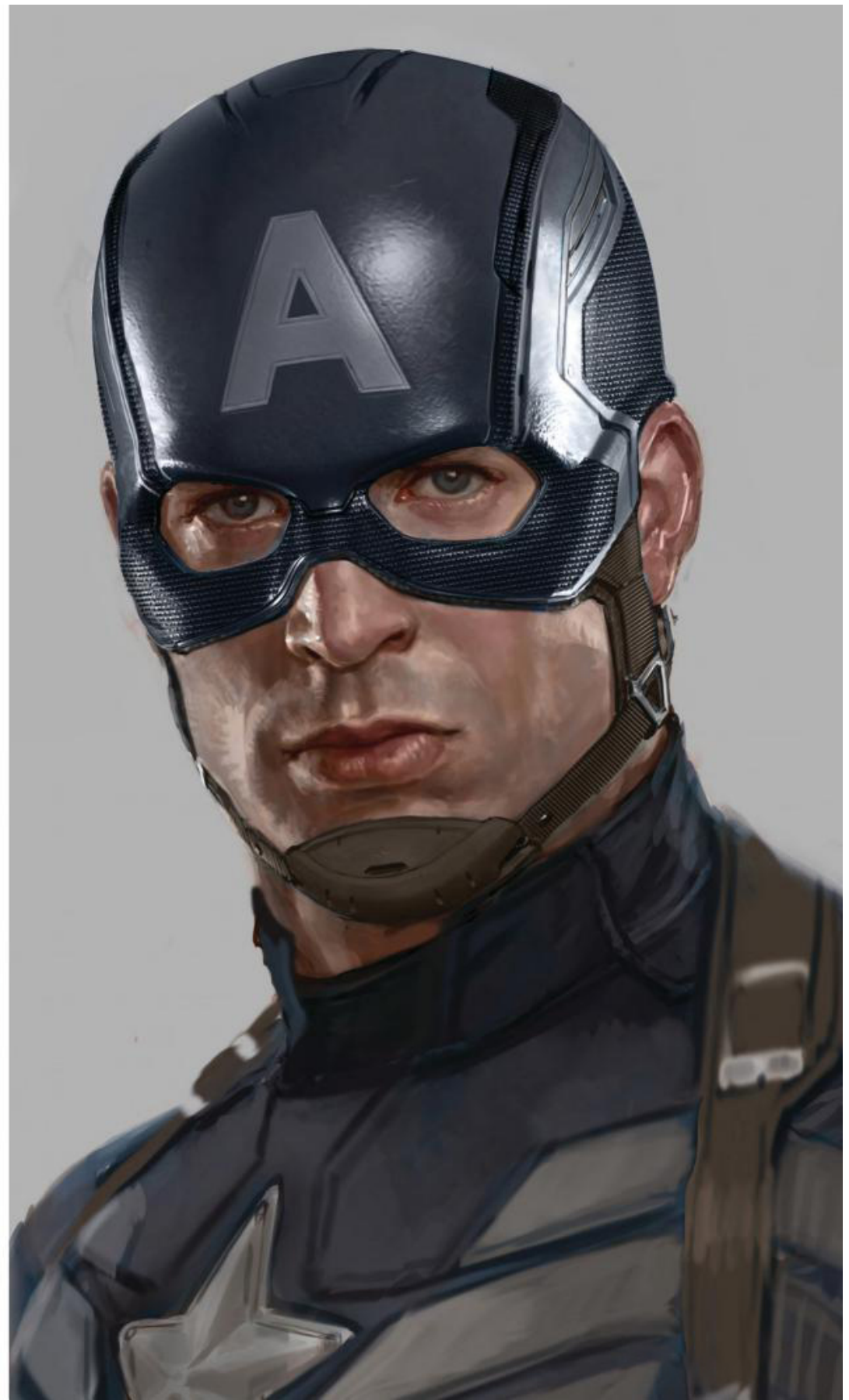
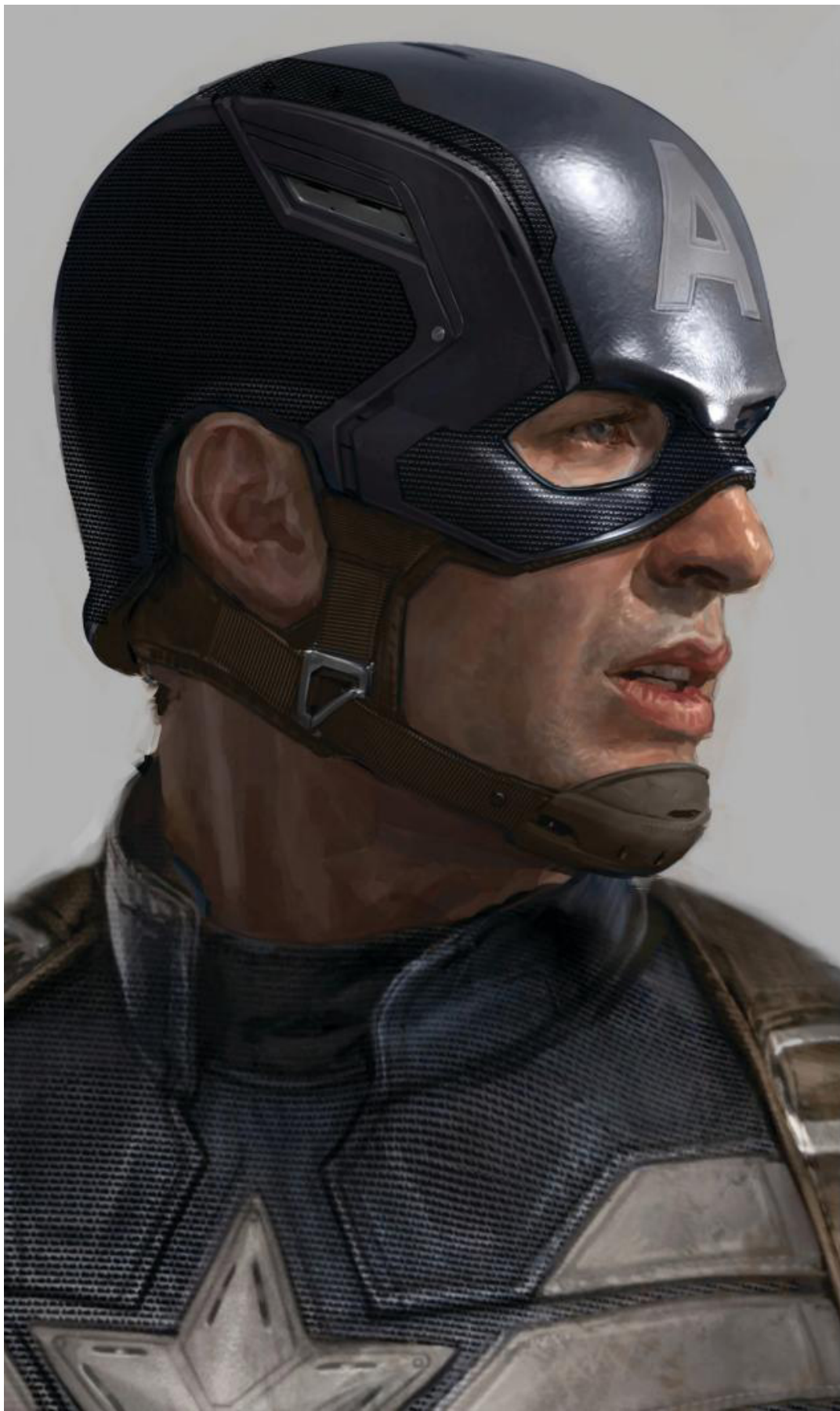
AMERICA







"One of the great things about the character design done in the MCU is the notion that we can pull iconic elements from the characters and use them to mean something specific at a different point of their journey," Head of Visual Development at Marvel Studios Ryan Meinerding says. "And I like the idea of the scale mail representing Cap in his truest form at the end of *Endgame*. One of the challenges with doing Cap's scale mail is the notion that that look has been explored in a number of other properties. The scale mail is also often fairly simplified, so we were trying to change it from that simplified shape into something that felt tactical and real, and hopefully we succeeded."





BLACK

Although Thanos has been killed, the Avengers are left to contend with the aftermath that he has wrought. Natasha Romanoff in particular refuses to accept the new reality. “We really set that in place where she’s struggling to deal with the fact that they lost, and she hasn’t stopped,” Trinh Tran says. “She’s still fighting to figure out how to fix this problem, and she hasn’t let go. And so we really wanted to dive into that character and really give her the essence of the fact that the Avengers is her family.”

Natasha’s Black Widow suit takes on a more formidable appearance in *Avengers: Endgame*. “I have designed Widow for all the films except for *Iron Man 2*,” Director of Visual Development Andy Park says. “She’s always had more of a utilitarian tactical suit, and this is still in that line of being a tactical bodysuit—but this is the one that is the most armored. This is the end times for the Avengers, so I wanted to make this the sleekest, most armored, and most sophisticated design. I added a lot of armor pieces throughout the suit and just a lot more design elements. The past ones are a little bit simpler.”

WIDOW

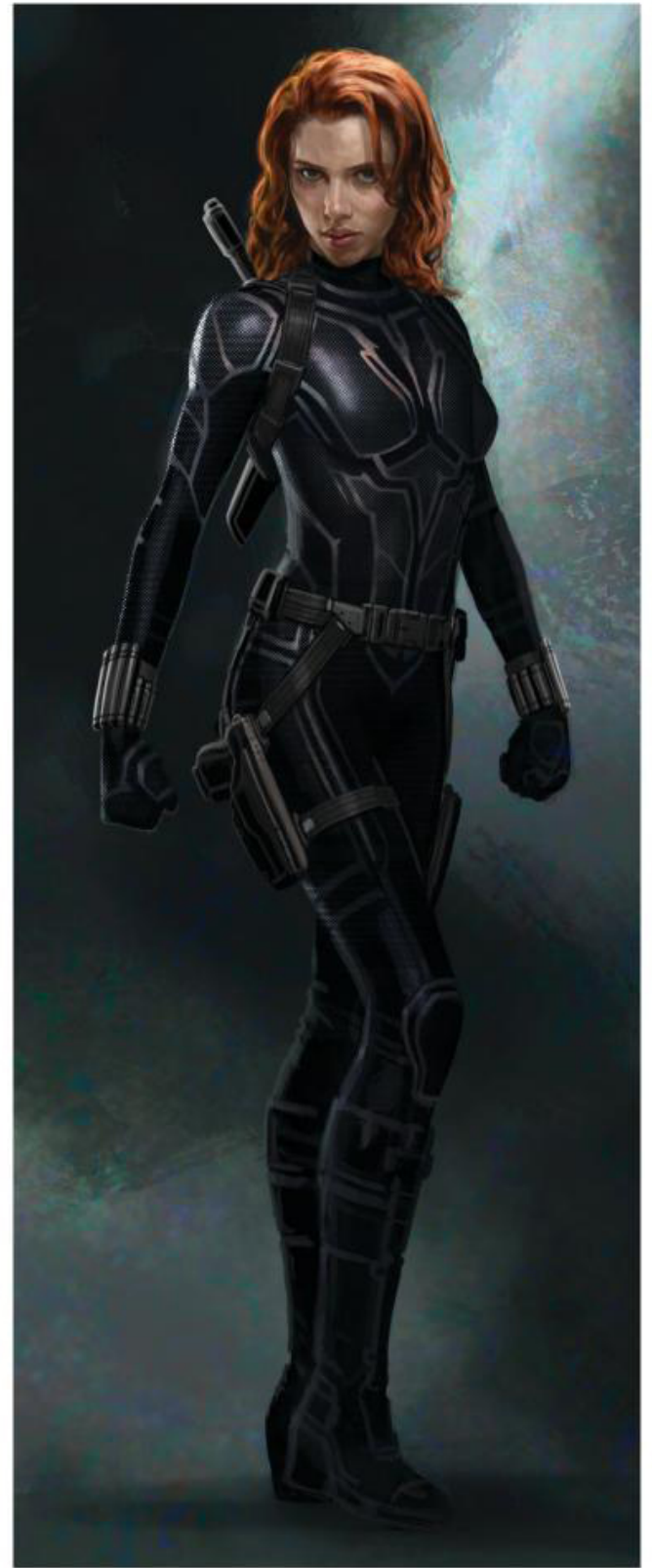


◀ PARK



TOP OZZIMO; BOTTOM De MARTINI ▶ PARK ▶

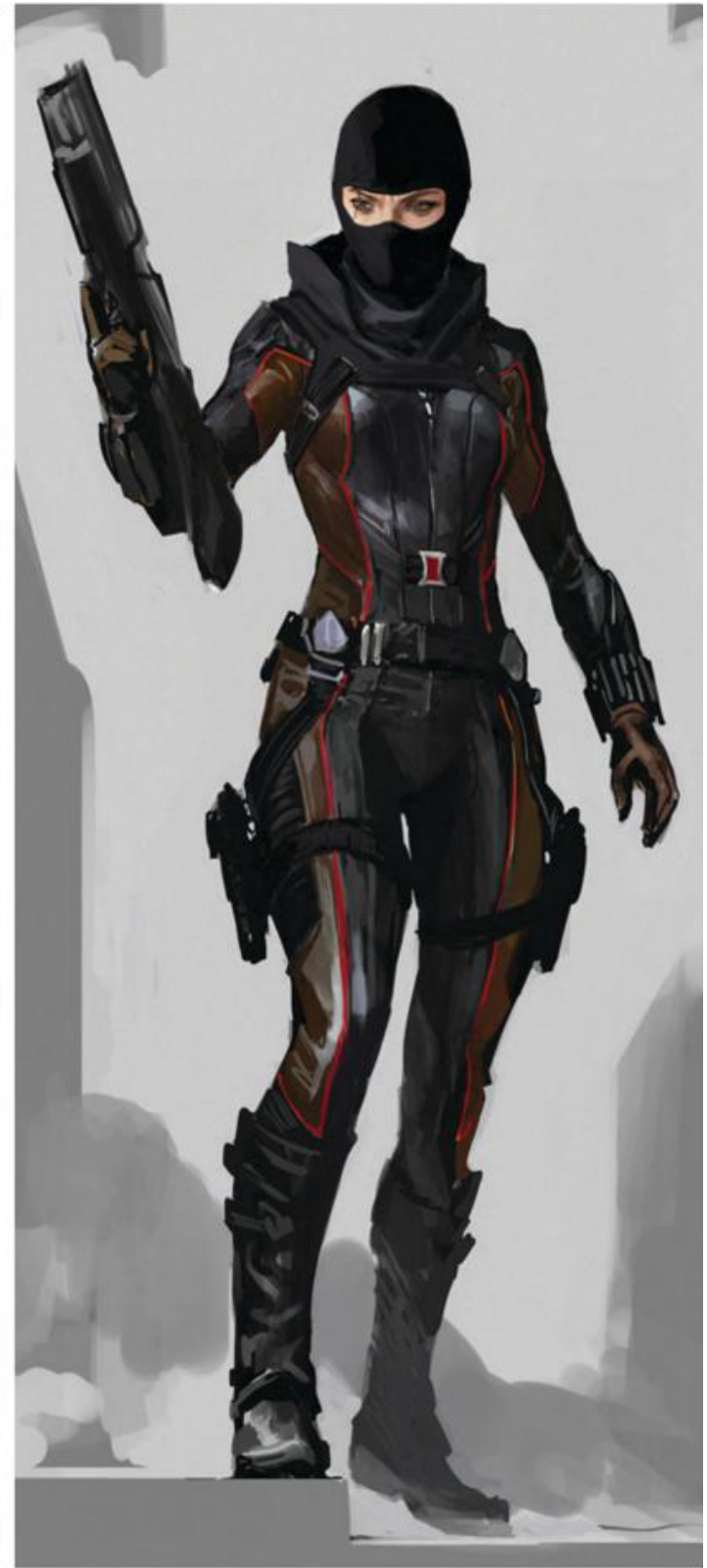
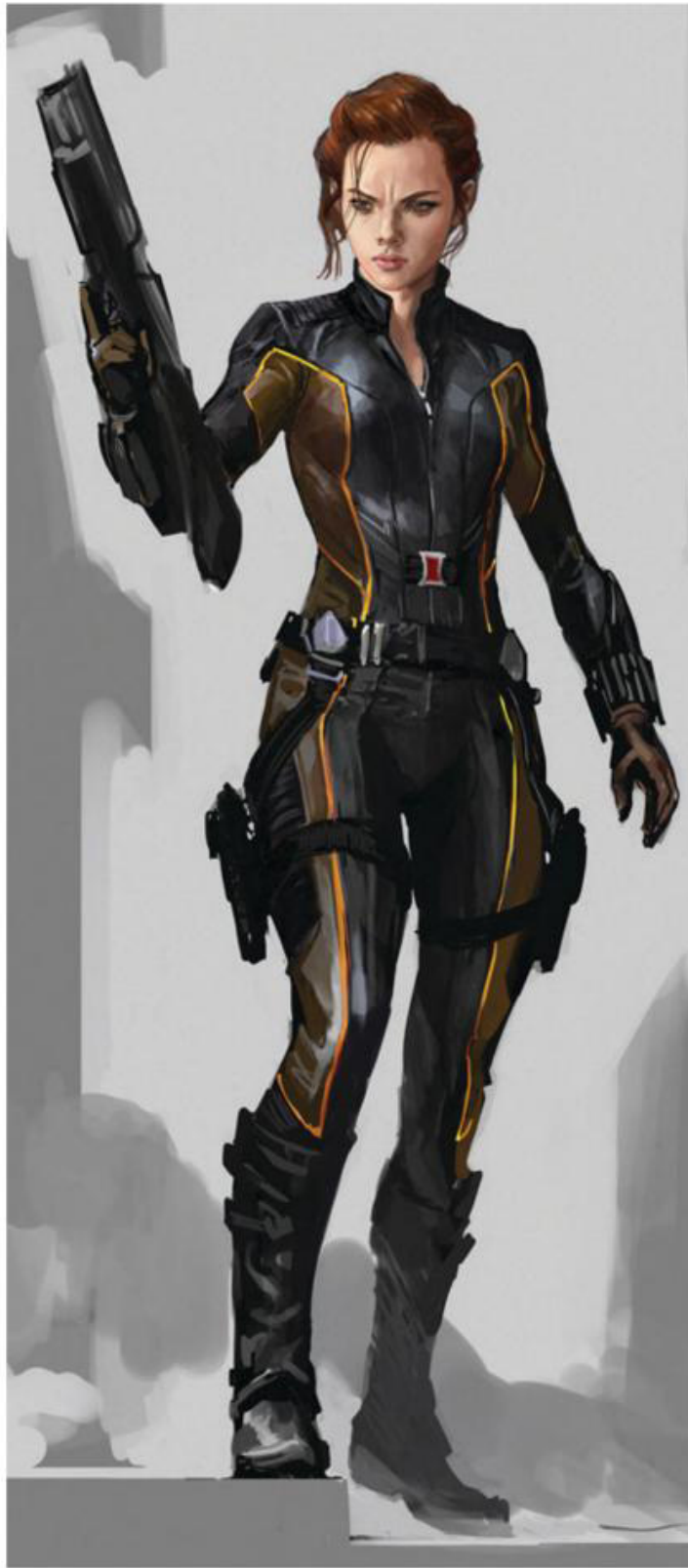




AVENGERS: ENDGAME



■ BURT



FIVE YEARS LATER

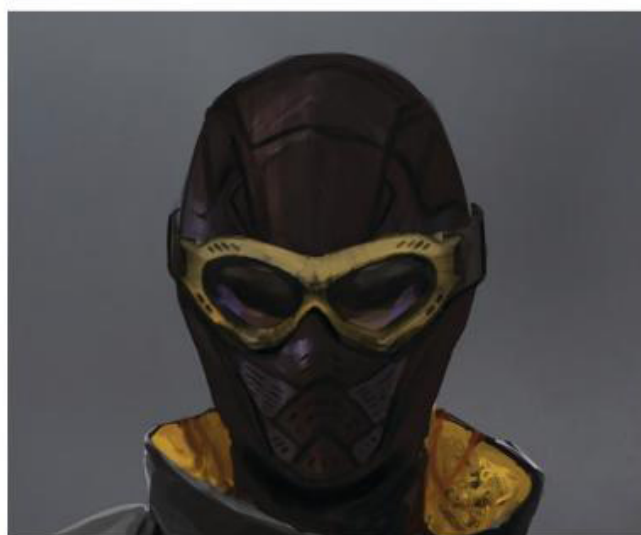


AVENGERS: ENDGAME



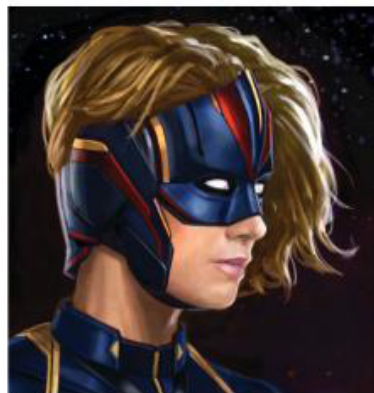
Knowing that Clint Barton would return for *Avengers: Endgame* and be paired off with Natasha, the concept artists explored designs for Black Widow that mimicked Barton's aesthetic. "We thought the idea could be cool to have matching palettes because they were going to be paired off on their journey together," Concept Artist Wesley Burt says. "I think originally there was going to be a scene where we see these two masked people fighting and the audience doesn't know who they are, and then there would be a reveal that it's Clint and Natasha. So that was some of the mask and hood stuff—strictly for a reveal. I was also pushing for different hairstyles and other stuff too."

BURT ■





CAPTAIN MARVEL



If the Avengers are to beat Thanos, they'll need all the help they can get. Luckily, a new hero arrives at the request of a fallen ally, Nick Fury. "There are two glimmers of hope in the beginning of this movie, and it starts with Captain Marvel's arrival," Trinh Tran says. "She's teased at the end of *Infinity War*. Fury presses the pager to alert her that something bad is happening, and that signals her to arrive—to come and save Tony, to bring him back to Earth, to reunite him with the Avengers."

Audiences first saw Captain Marvel during her titular solo-film debut, but the red-gold-and-blue costume she wore for that movie was originally created for *Avengers: Endgame*, which was shot first. It wasn't until later, in the post-production process for *Endgame*, that filmmakers decided Danvers, through the help of VFX, needed an updated look. "The way it worked was I designed her look first for the

Russo brothers for *Endgame*, because she initially filmed her *Endgame* appearances before her solo film," Director of Visual Development Andy Park says. "It was a very odd situation I haven't had in all my years that I've been here, to design a character for one director knowing right away she's going to have her own solo film with a different director. So she acted in *Endgame* with her solo-film costume, and then it was decided later that they wanted a new costume for *Endgame*, because why would she wear this exact same costume decades later? That's when they approached me about exploring new looks. They ranged from weathering her current look as if she's gone through many years of adventures, but she kept the same costume—maybe with little additions like the sash—and then I started doing the range of pushing that design further, breaking up the colors, changing the colors a little bit, introducing a little bit more blue."







■ PARK



FIVE YEARS LATER





Filmmakers were eager to not only update Danvers' costume but also her hairstyle. "The directive was very simple," Park says. "They said, 'We're thinking about updating her hair. She's gone through the journey of her origin story in the *Captain Marvel* film. What would her hair be like now that it's many years later? She's gone through countless adventures since then that we haven't told yet in our movies, but it's implied, so start exploring

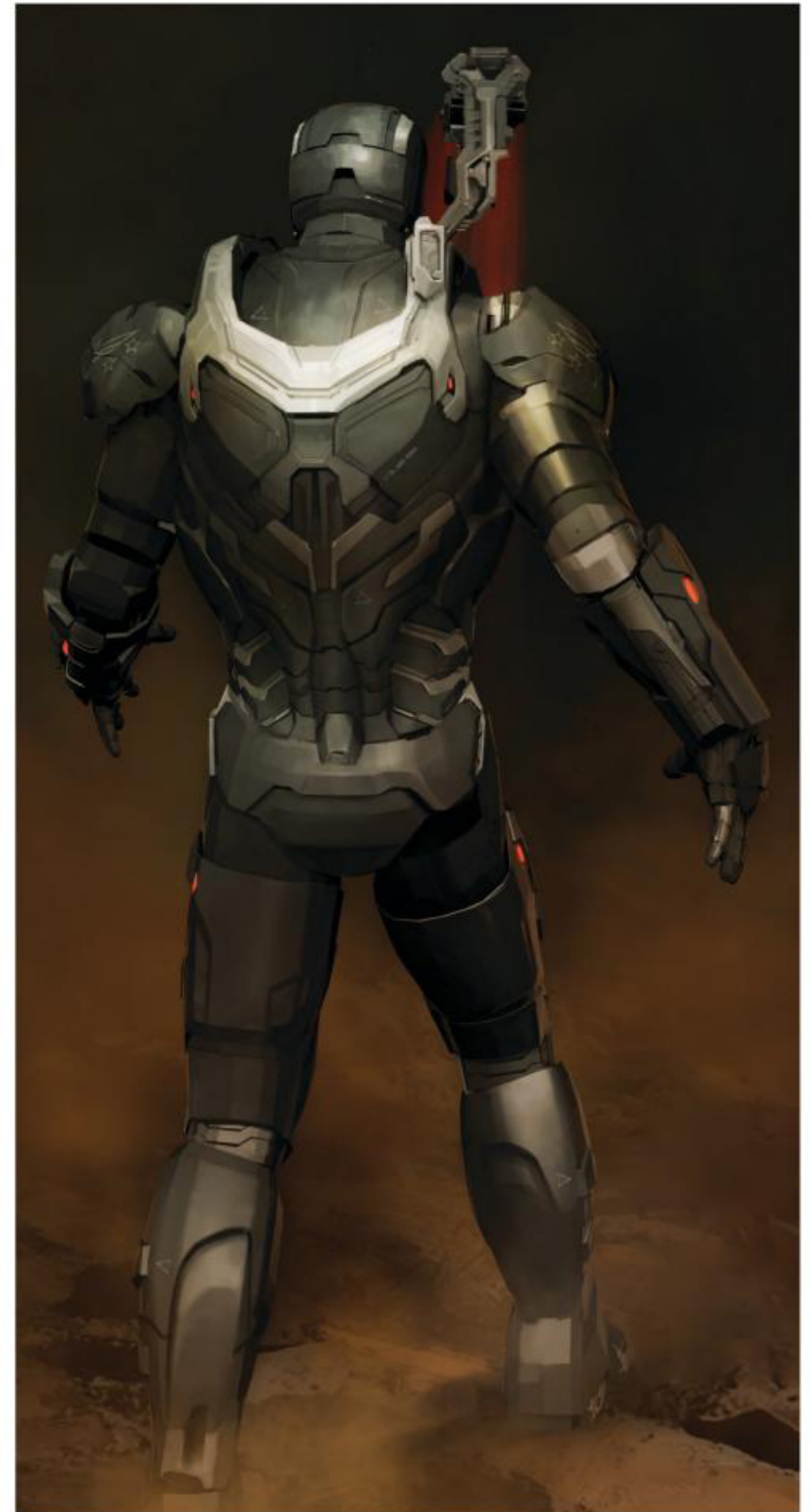
there.' So I did a ton of different hairstyles from short hair to giving her braids to just different styles of long hair. I definitely wanted to explore the short hair because that's what she has in the comics. I was just trying to explore all the ways of doing hairstyles that I can think of that make her still look powerful while still trying to keep her iconic as Carol Danvers. At the end of the day, they ended up liking the short hair."





AVENGERS: ENDGAME

SAUNDERS ▲



CHENTERRELLA ▲

WAR MACHINE

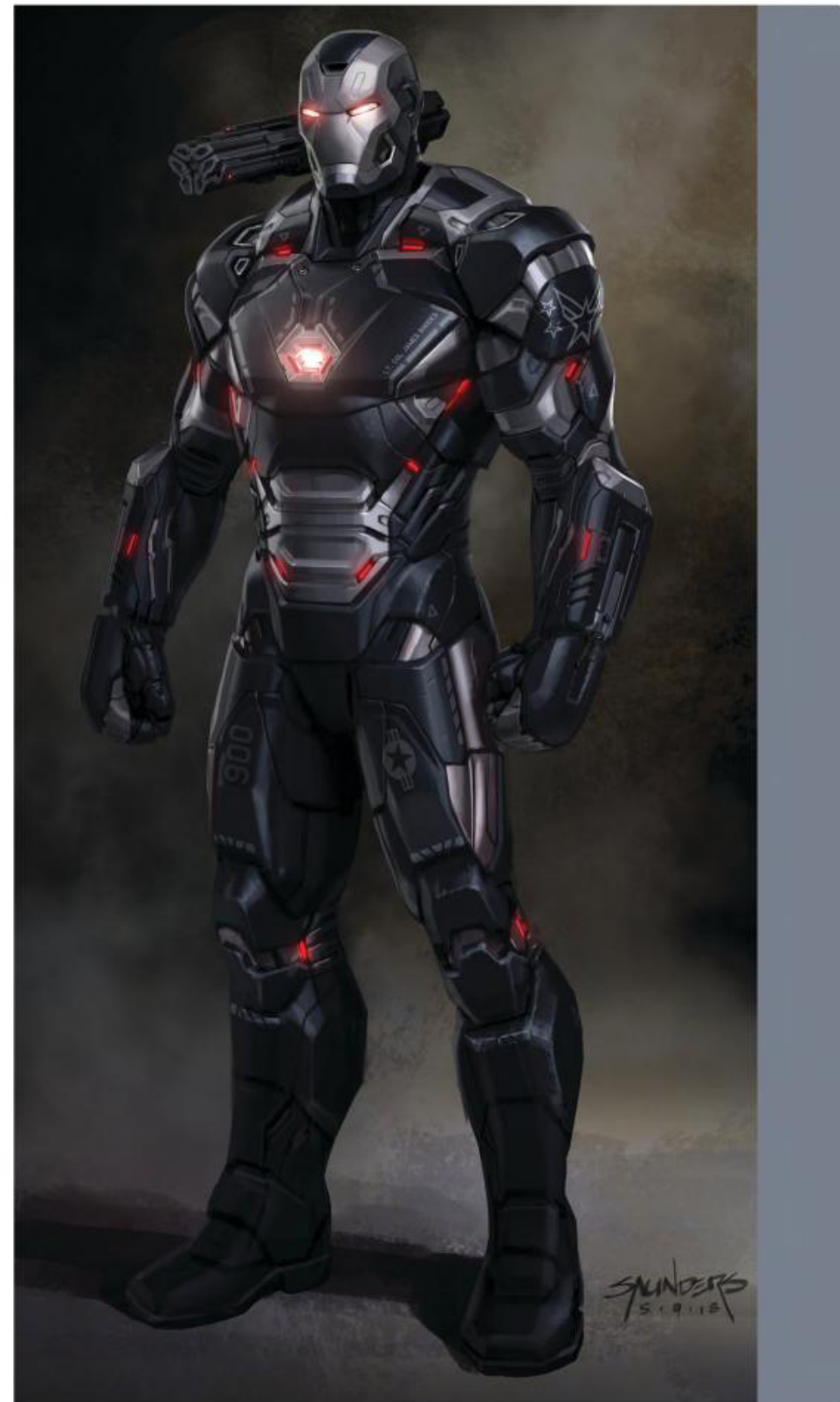
James “Rhodey” Rhodes’ most difficult challenge in taking up the War Machine mantle came after he fell from the sky in *Captain America: Civil War*. Left paralyzed, it seemed his days as a Super Hero were over. But thanks to advancements in Stark technology, Rhodey continues to wear the War Machine armor and remains a pivotal member of the team in *Avengers: Endgame*. “I think we always want to see our characters do more sometimes than we get the opportunity to do, but I think in this one we really got to see a lot of dimensions of Rhodey,” Actor Don Cheadle says. “And clearly through his trials and tribulations and everything that he’s been through and him getting back on his feet—literally and emotionally and physically—I’ve had a nice arc in this character run, and it’s been a lot of fun.”



■ SAUNDERS



FIVE YEARS LATER



"War Machine was an interesting process because at the time when we were working on it, there were going to be three War Machine armors," Concept Artist Phil Saunders says. "There was going to be the Mark III armor from *Civil War* that he crashed in, which was going to be fixed. The Mark IV was going to be used to go back to Morag, and there was a whole sequence where he was underwater. That suit was going to be featured heavily there, and then it was going to get dissolved away by the acidic water—which would lead him to have to put on another suit, the Mark V, which we were calling the cosmic War Machine armor, which was going to be used for battle in space."





AVENGERS: ENDGAME

CORDELLA ▲

NEBULA

"Coming out of the last film and starting in *Endgame*, Nebula is not in the best place emotionally," Actor Karen Gillan says. "She had just started to form a connection with her sister, which is something she had wanted her whole life, and it was finally happening, just the beginnings of it, and then her sister was taken away from her. She was her only real family. So she is feeling alone and completely lost and helpless."

Nebula finds a new family with the Avengers, working to undo the damage her father, Thanos, inflicted upon the universe. But while this present Nebula is one eager to see her father's mission fail, the Nebula of the past is willing to do anything to see him succeed. "It was a very interesting experience to play two completely different characters interacting with each other in one scene," Gillan says. "It was really cool. It just meant that I had to really think about what each character's motivation was, obviously, but then how I wanted to play the other one—because I would have a stand-in who would play it for me, but I had to make sure that she was doing all of the things that I would then go on to do. And so there was just a lot of forward thinking, and it was cool."

While both Nebulas would have distinct personalities to help audiences distinguish between them, filmmakers also designed a way to tell them apart visually. "The task was to visually create a Nebula that would be different from the good Nebula," Senior Visual Development Artist Jackson Sze says. "The idea was to have a different look for Nebula that was subtle but allowed the audience to tell the two Nebulas apart. She is an android, so I was thinking that parts of her would be upgraded. We just tried to go with a slightly different aesthetic with the tech on her arm. Honestly, the easiest way for things to look slightly different is color, so I went on a color pass on her silver arm and broke it up so that she looks different, and of course on her face as well. She has all these different plates, so going with different colors was hopefully the easiest way to help the audience differentiate between the Nebulas. There were some costume restrictions as well that she can't wear anything too different, so it would also be a subtle change of her costume from her original look, so we stuck pretty closely to it. If it's a dial, it was dialing it to 20 to 30 percent different, and hopefully it's enough for the audience to tell that she's a different Nebula."

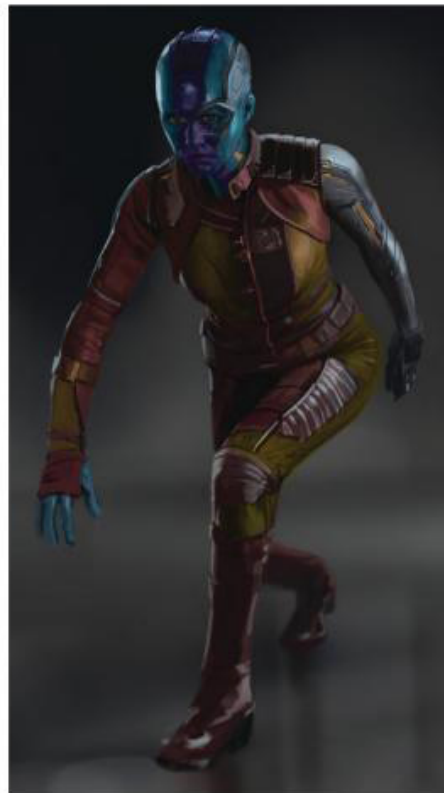
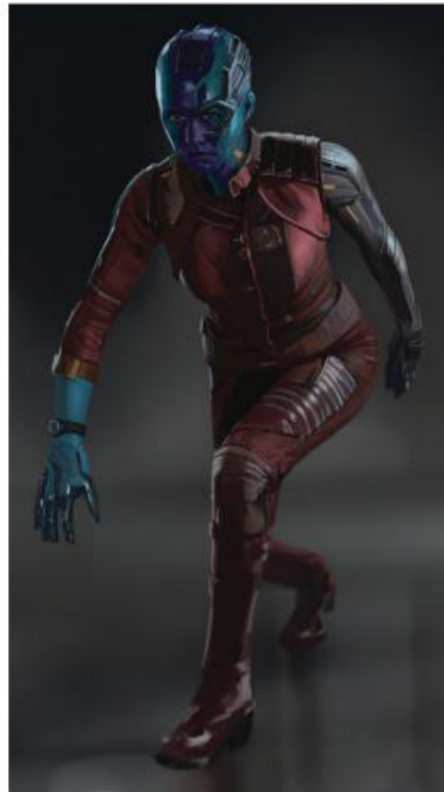


SZE ▲





AVENGERS: ENDGAME



The Nebula from the past was almost given one prominent, never-before-seen-on-film design feature: hair. "This would have been before she was tortured and reconstructed by Thanos, making her half machine," Park says. "I definitely looked at the comics for looks of her hair. I was still trying to convey Nebula's badass look by giving her hairstyles that kept with her character. But at the end of the day, that didn't make it into the movie."



PARK ■

FIVE YEARS LATER



ROCKET

Rocket, the only surviving member of the original five Guardians of the Galaxy, drastically changes his style in *Avengers: Endgame*. "The Russo brothers wanted a completely different look for Rocket," Sze says. "From *Guardians* to *Guardians Vol. 2*, there is a different costume, but it still stayed very much in the vein that [former Co-Head of Visual Development] Charlie [Wen] had established in the first *Guardians*. So I was thinking that after the events of *Infinity War*, Rocket would change his outfit to prepare for the upcoming battle in anticipation of another encounter with Thanos, knowing that they got their butts kicked by him the first time around. One of the major references I looked at was the original [2008] *Guardians of the Galaxy* in the comics—they have these blue suits with a red stripe. It's very militaristic. So I incorporated that into his look, thinking that

it is time to pay homage to the original comic source. And since Rocket has always piloted ships, I kept the pilot theme going and put aviator goggles and an aviator scarf around him just to give him something hopefully radically different from his previous looks. And since he's always big into firearms, I made sure to give him blasters and a giant gun."

A touching tribute was conceptualized for Rocket to wear in honor of Groot. "I did a really subtle thing where on Rocket's arm I did a tiny Groot bracelet just for Rocket to remember him by—not that he's ever going to forget," Sze says. "I know that Groot turned into ash after *Infinity War*, but I imagined that he might have left some twigs around. It was just something that Rocket wears. It was a little touch that didn't get very far."

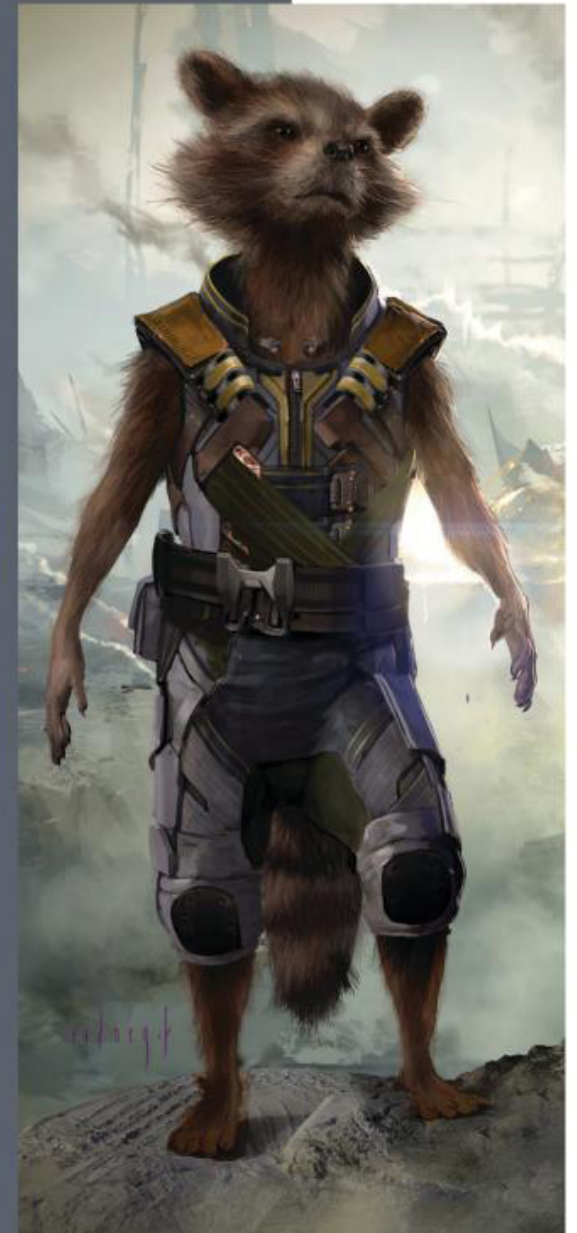




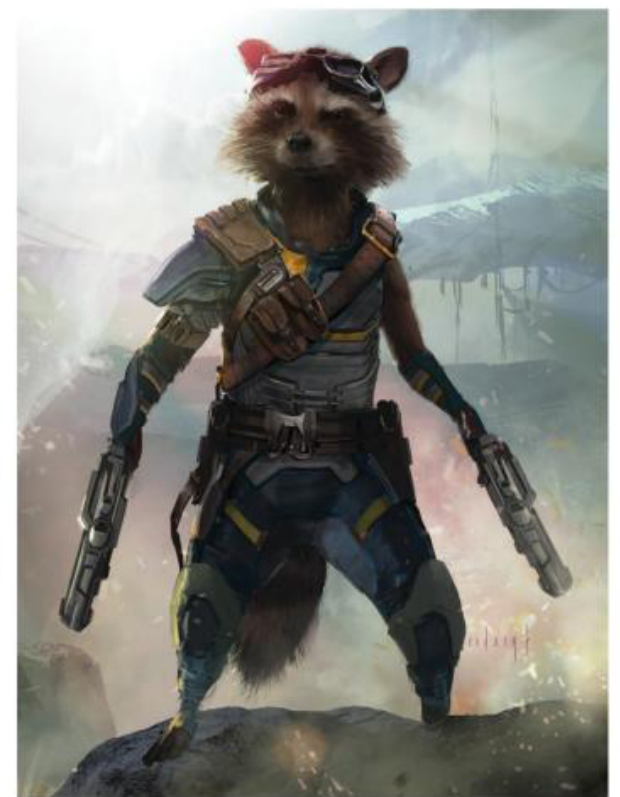
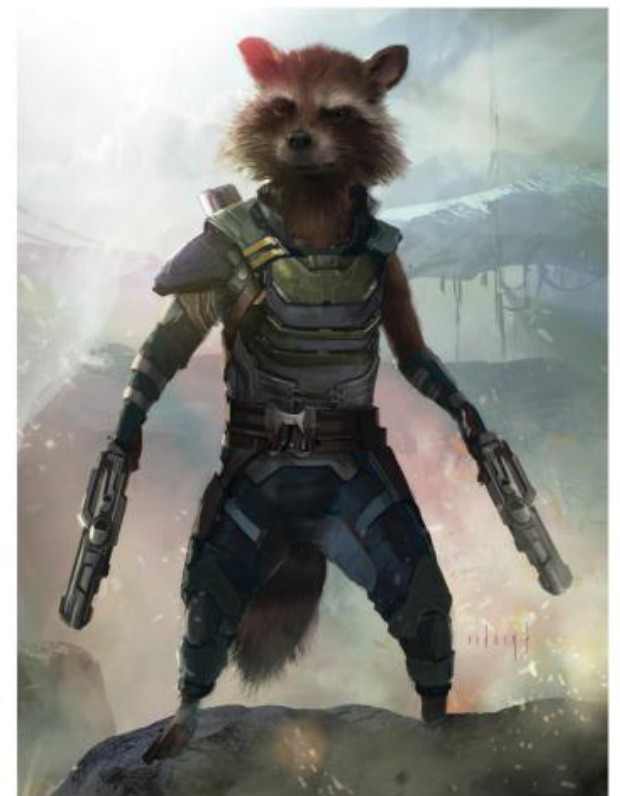


■ SIZE





AVENGERS: ENDGAME



FIVE YEARS LATER



TONY'S CABIN



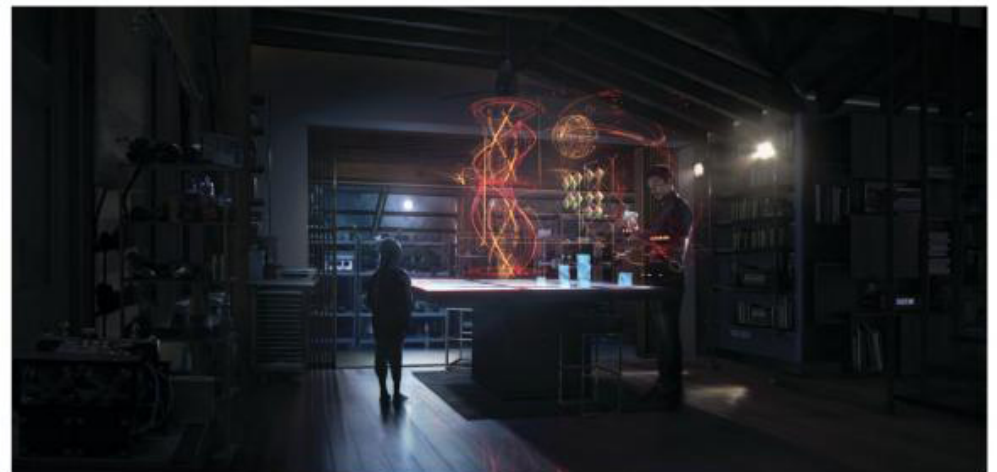
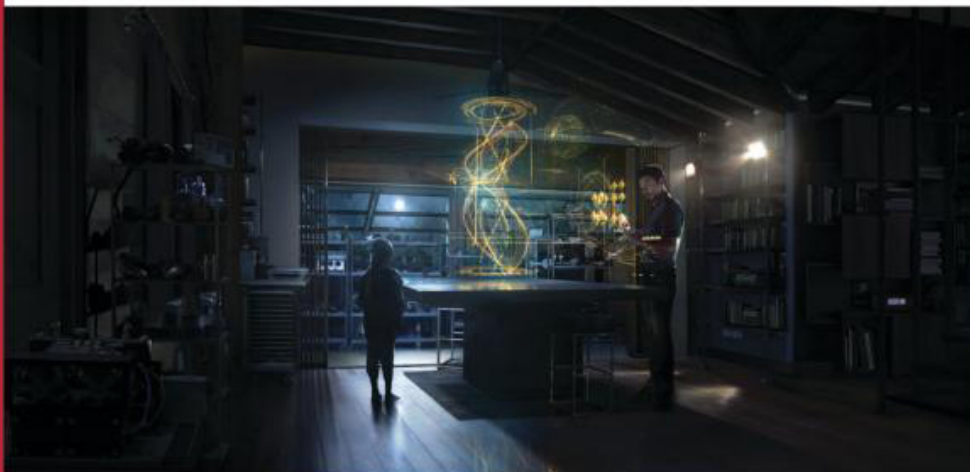
AVENGERS: ENDGAME

THOMPSON



After the Avengers lose to Thanos, Tony Stark hangs up his Iron Man armor and begins to live the simple life. "There are some people who actually deal with the situation and aftermath of what Thanos did in a harder way than others," Trinh Tran says. "Tony actually has a positive outcome from the aftermath of what happened. He

now has a family. He has a daughter, little Morgan, and he's finally living his life without being Iron Man. So that's something positive from him. And to be able to try to persuade him to let that go and become part of the team again, I think that's the hardest part for the Avengers."





AVENGERS: ENDGAME





A new spin on the duality of Dr. Bruce Banner and his alter ego, the Hulk, is the introduction of Smart Hulk. "When Marvel brought me in to ask me what I would like to see in one of these movies, if I had a standalone movie, we talked a lot about this final arc where Banner and Hulk would reconcile somehow," Actor Mark Ruffalo says. "A lot of that actually happens off-screen, off-camera for this movie. We do a time jump, and we're introduced to Smart Hulk without actually knowing how that happened. It's been this sort of juggling act, and I feel like we're taking another risk by creating this new character out of these two beloved characters."

Showing off the Hulk's new personality required a change in appearance. "I'm glad that we were able to have the Hulk be more of a monster [in the previous films] so we could get closer to Mark Ruffalo as we went along," Ryan Meinerding says. "I was always concerned that if the only thing you relied on to make him feel like Hulk was his green skin color, it would fail on some levels. ILM has gotten to a point with technology that they can make Hulk look so real and make Mark's performance really come into that model and have that model exude his performance. It means that you're seeing so much of Mark—he just happens to be big and muscly and green—that it doesn't necessarily matter that you've lost a little bit of the Hulk, which is great."

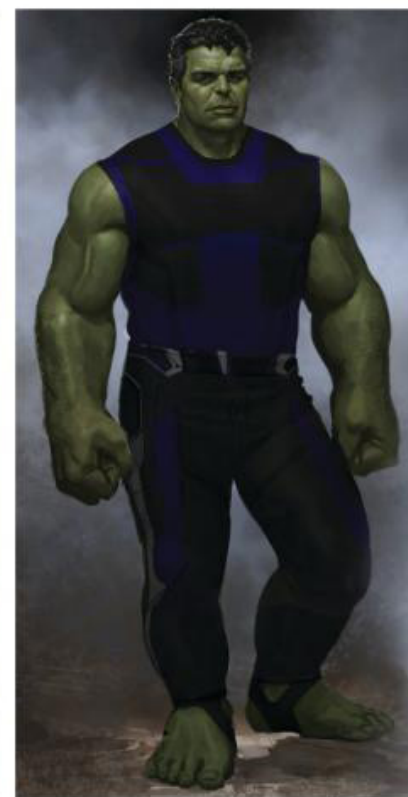
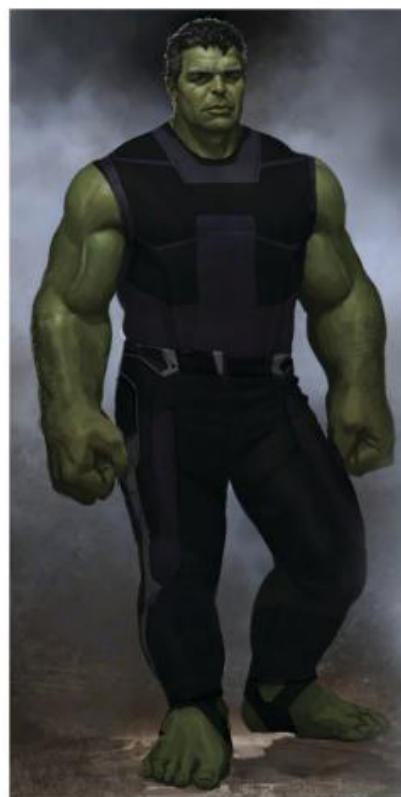


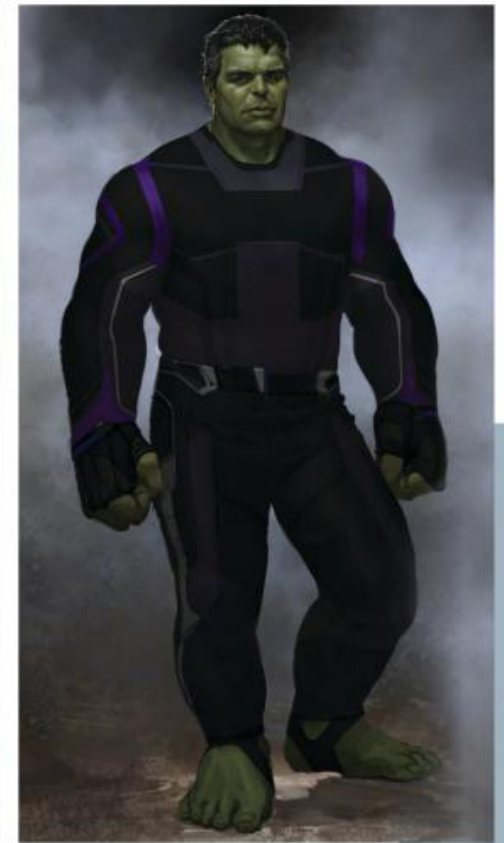






"Doing his costume was a little bit of a challenge," Meinerding says. "There are some full-body, more cloth-based costumes that the Hulk has worn through the years, but there's not a definitive one. I was trying to come up with a design for him that was a Super Hero look—the idea being that all the Super Heroes, after *Infinity War*, were gone, so Hulk's the only one left. He would actually be doing the job of all of the Avengers, and you would see him feel like a true, amazing Super Hero—and that costume was meant to elucidate that point. Whether it screams it or not, there is an H on his chest. I worked it in there subtly—but if you know it's there and you know to look for it, you can see it pretty easily."

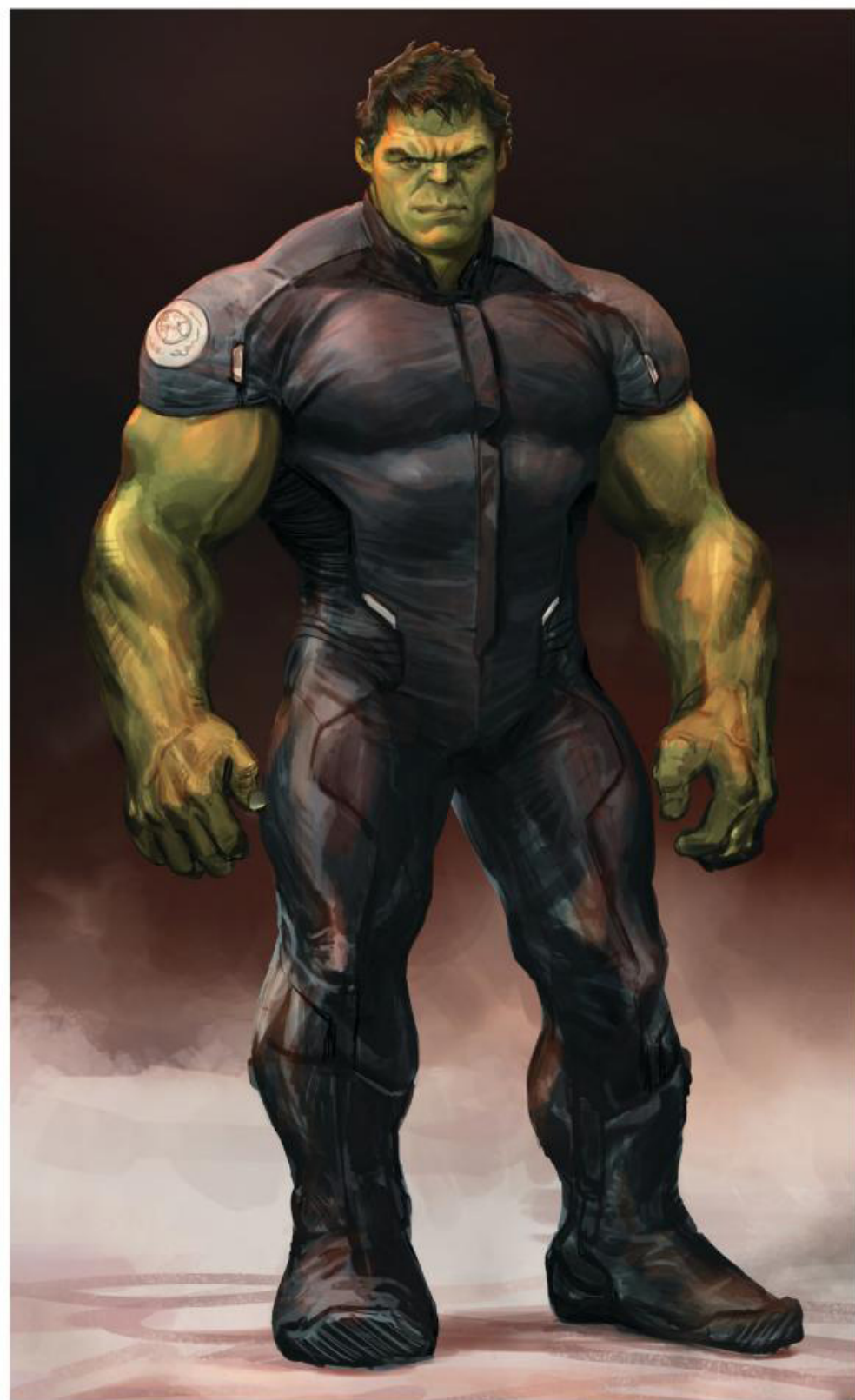






"I think the original brief was that we were going to figure out that kind of in between of Hulk and Banner and where that would land visually—how much Mark Ruffalo would be in it, how much Hulk, and if he's smaller or the same size, or what variance there could be," Wesley Burt says. "For the suit, originally, they were talking about having him being the only active hero, so he was going to have a Super Hero suit. We also talked about what else would be in the wardrobe."







◀ MEINERDING

BURT ▶



■ BURT

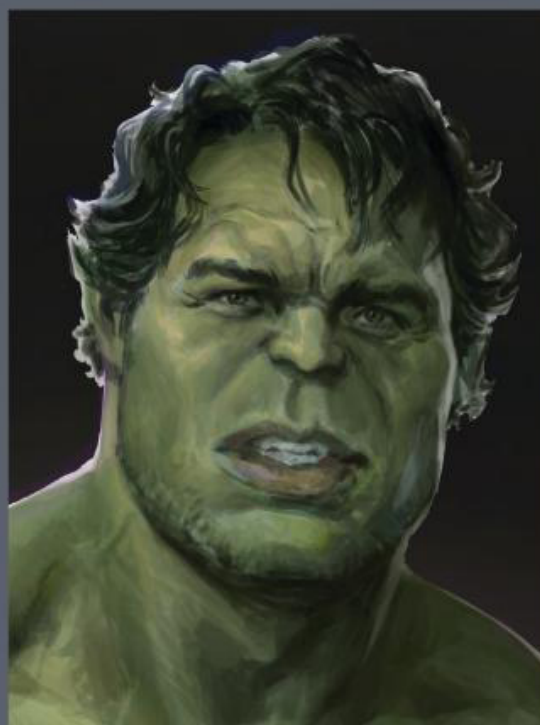


FIVE YEARS LATER



AVENGERS: ENDGAME

MEINERDING ▲



"The lab coat is just a straight homage to the comic version," Burt says. "There was a direction note of doing high-end athletic wear, so there were a few of those that I was working through. I also really wanted to put a sweater on him. I thought it would look cool to have a



big cable-knit sweater on this oversized Smart Hulk. I was also trying to figure out a way to differentiate him from Regular to Smart Hulk, what would be the signifier for that—like glasses or a beard. Just trying different options to see what worked."



TOP & BOTTOM BURT ▲

ARTIST



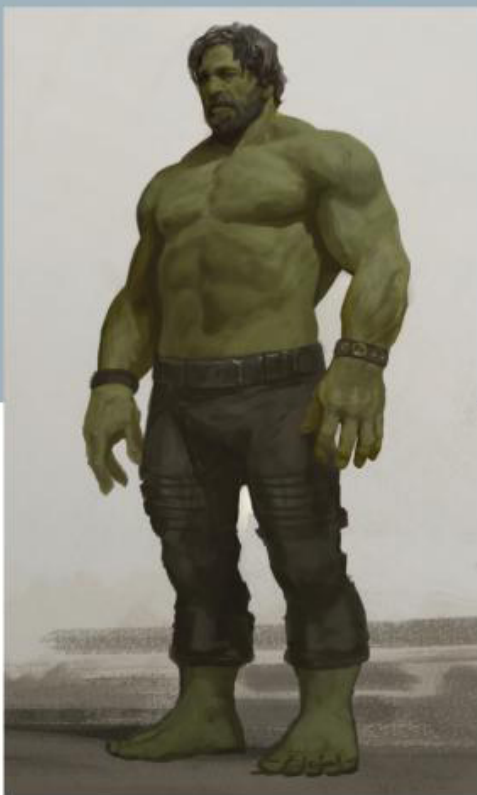
■ BURT



FIVE YEAR LATER



"Bruce Banner is struggling throughout all the films with the monster that lurks within, with the Hulk," Producer and President of Marvel Studios Kevin Feige says. "By the time we meet him in *Avengers: Endgame*, he's learned to live with it, so he's not quite as tortured. And he's not quite as angst-ridden. They've come to an understanding, and we meet what we refer to internally as Smart Hulk. It's basically a new person who is more of the body of Hulk with more of the intellect of Banner. And we essentially have Mark Ruffalo, a spectacular actor, being able to portray a new version of this character in ways that are hilarious and touching and moving."











While Thanos' snap was indiscriminate in eliminating half of all living things, random chance left some to experience greater loss than others. "We pick up the characters five years later, and they're all in very different places," Director Joe Russo says. "The Avengers have scattered to the four winds, and everyone is trying to put their lives back together and move forward in this broken universe."

Clint Barton, placed on house arrest after the events of *Captain America: Civil War*, is hit particularly hard by the snap. "No other Avenger really has a family life in the way that Hawkeye does," Joe Russo says. "When we're working on breaking these stories, we're always looking for the most interesting path, the most surprising path, the most profound path, or the one with the most pathos. And I think that Hawkeye losing his entire family to Thanos' snap to us just seemed like a really complicated place to take him as a character, a really surprising place to go. We wanted him in an idyllic place where he was retired. He was comfortable. He was happy—not dissimilar to the place where Tony is going to be—and then this happens to him, and it sends him to the darkest place."





“THERE WAS AN IDEA...”



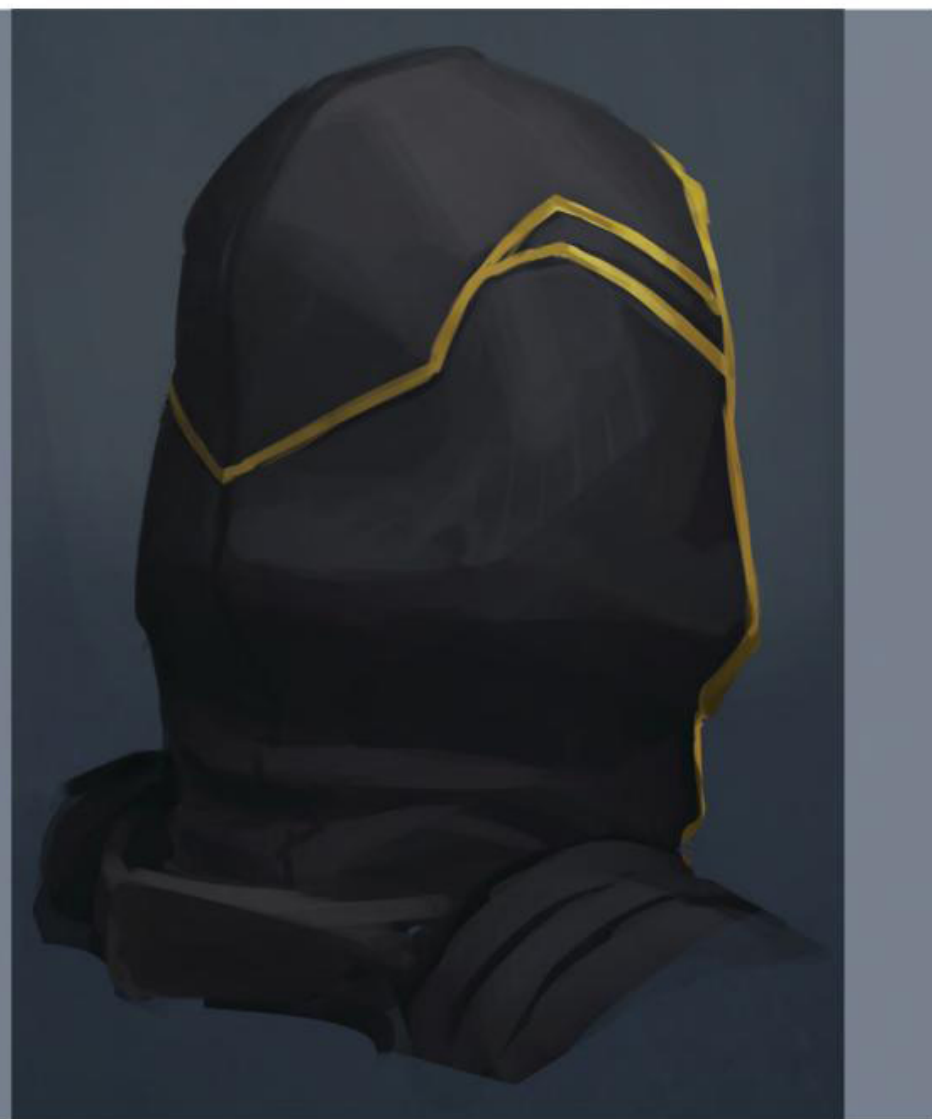
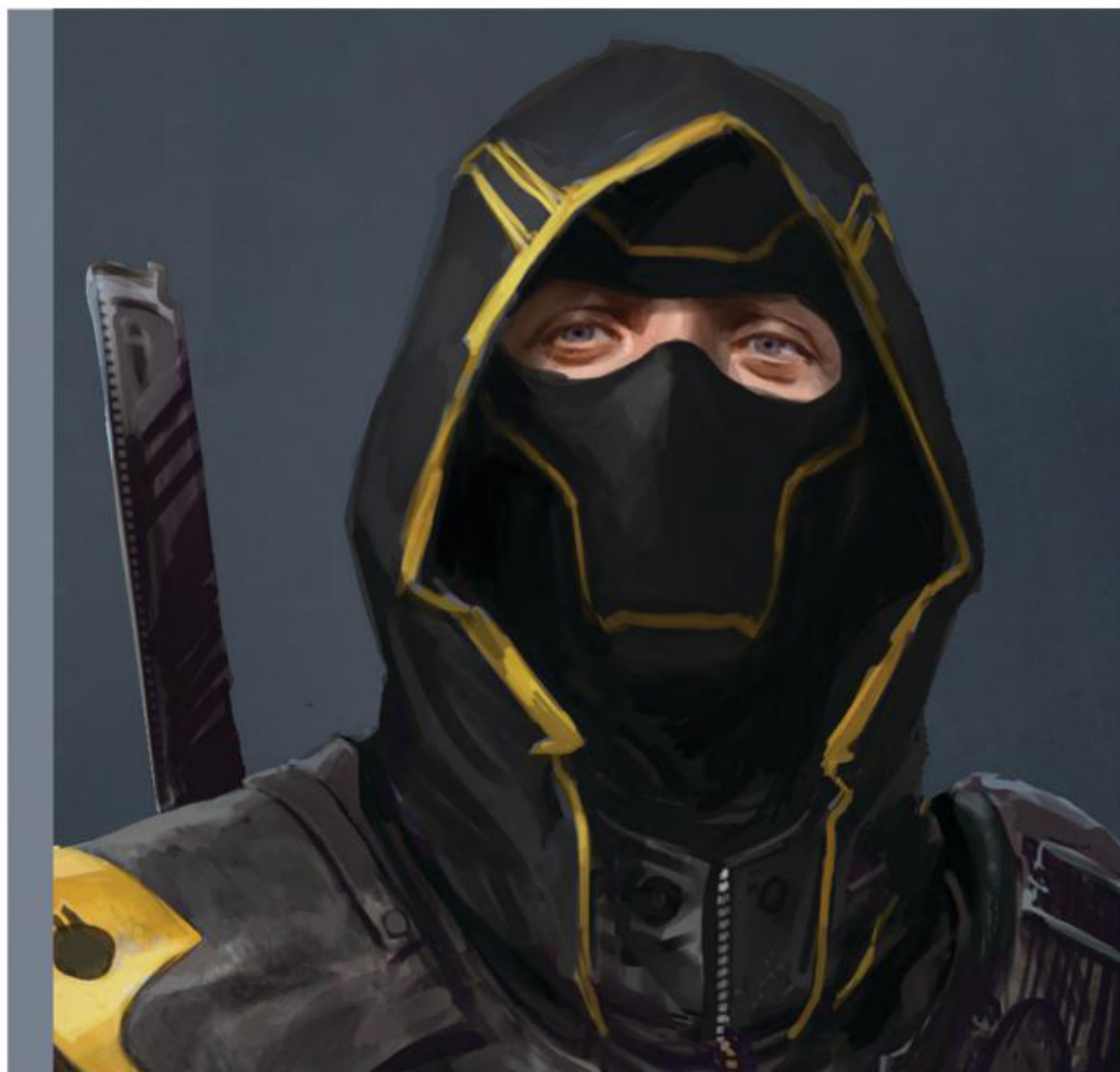
TOKYO

Barton becomes untethered after the snap. "He is a broken man who doesn't understand why he lost the people he lost in his life," Producer and President of Marvel Studios Kevin Feige says. "And at the same time, some truly awful people—truly awful criminals and gangsters and murderers—didn't blip away. They're still here, and they're still doing terrible things, and that doesn't make sense to him. Thanos told us in *Infinity War* that it's random, that he's not picking sides. There's no emotion involved for him. It's just random. Fair to rich and poor alike, he says. Well, he was also fair to the good and to the bad, and Ronin doesn't like that, so he takes it upon himself to just start wiping them out—but it takes a toll on his soul. Natasha, at a certain point in our film, wants to bring him back in—wants to bring him out of the cold





R O N I N



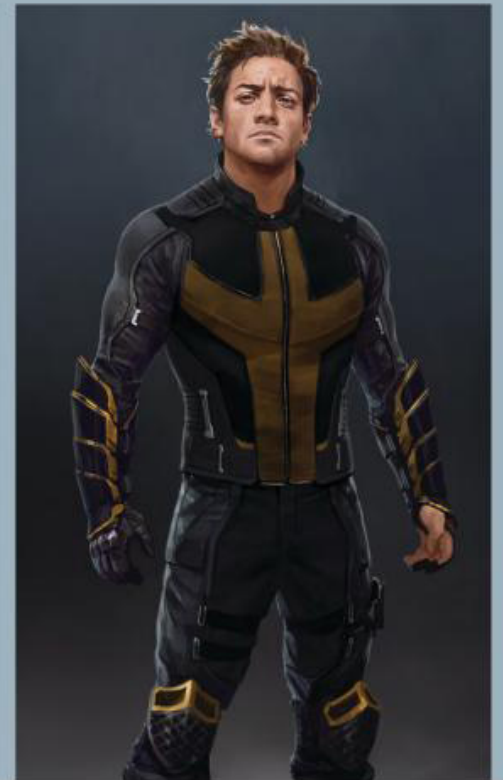
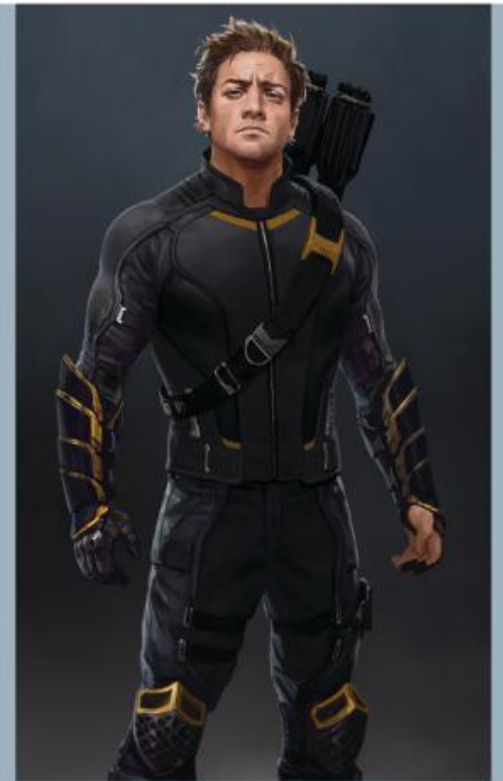
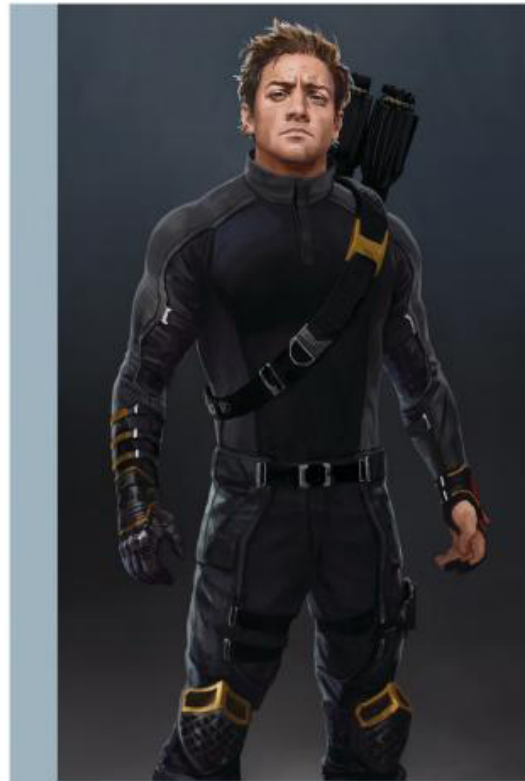
To enlist his help back with the Avengers—and he's not sure he can do it. He's not sure he should do it, because of the brutal things that he's done." "You find Ronin in this beautifully shot one-shot—essentially this big fight sequence," Jeremy Renner says. "It ends, and then there's

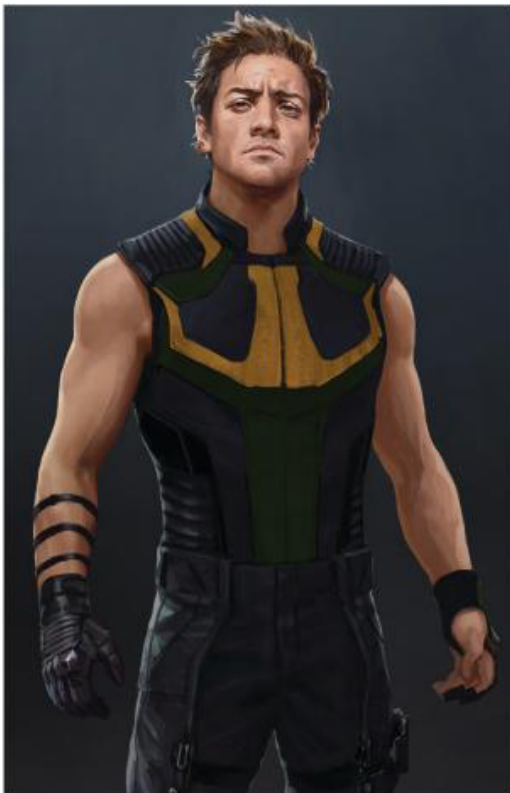
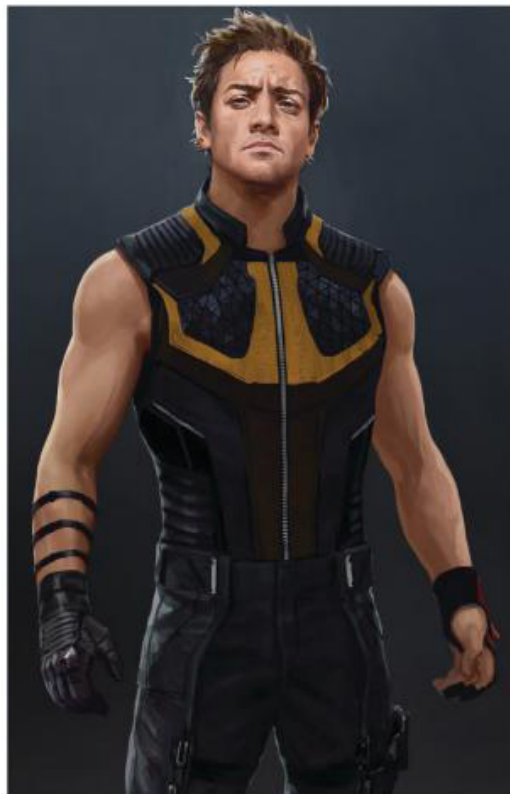
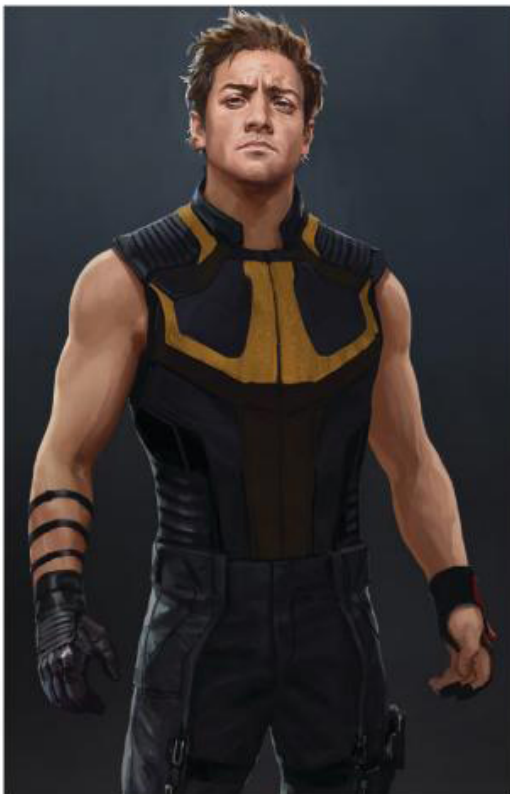
a reveal of the character: Clint is actually Ronin, and he's met by Black Widow in the rain. And it's just this very, very epic and yet intimate and subtle and painful and beautiful thing. It's just a cool, cool intro to that character."

AVENGERS: ENDGAME

BURT

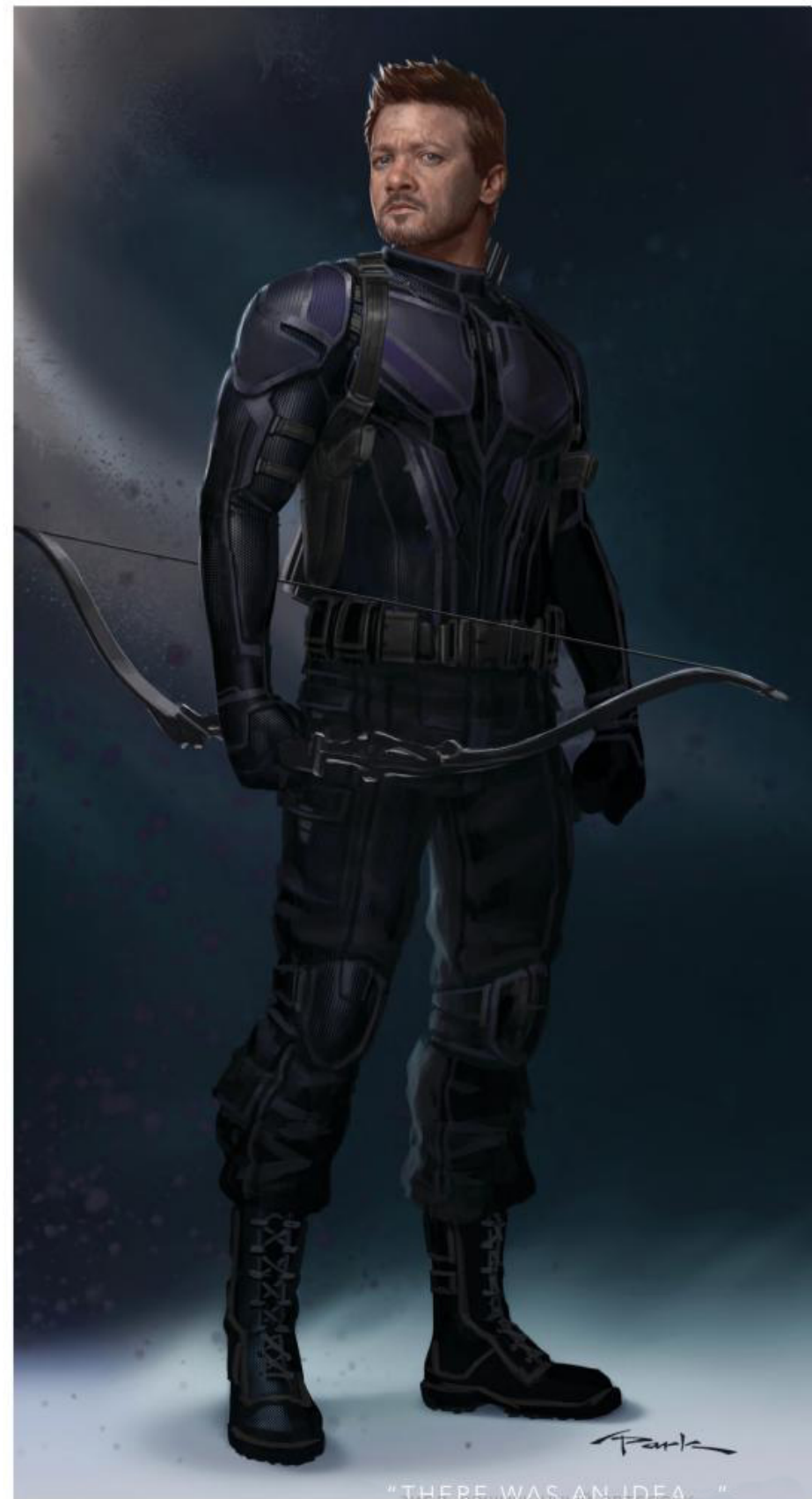






▲ BURT

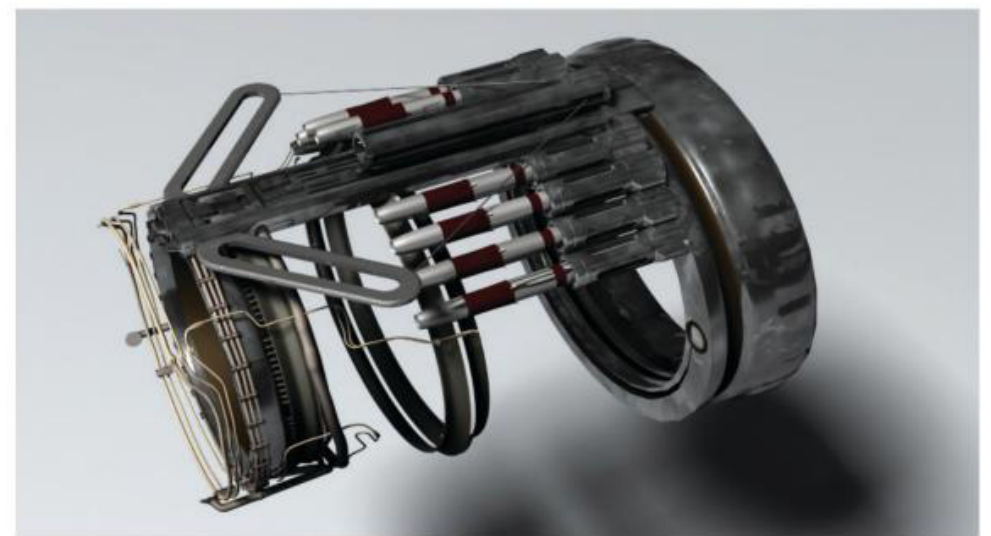
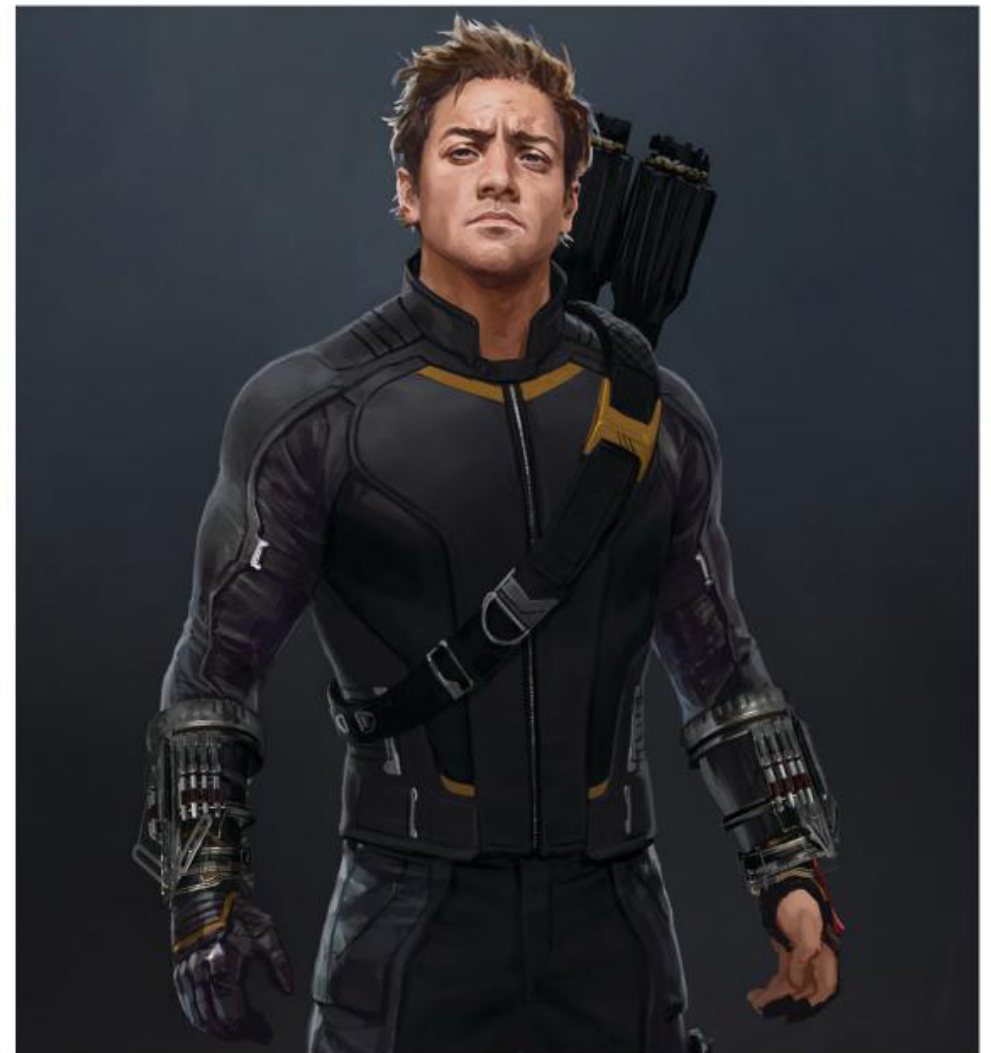
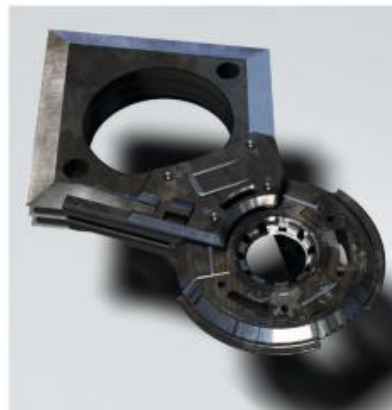
PARK ►



"THERE WAS AN IDEA."



"For the comics version, there are only maybe two or three different versions that are known as a visual style for Ronin," Concept Artist Wesley Burt says. "The yellow and black and then the whole ninja thing is the comics influence. From there we did some that were more tactical. I was trying to stick close to those but also really trying to get into the head of the character. It was one of the first things Ryan [Meinerding] had me work on, so he had to tell me the entire story, how Clint lost his entire family. I immediately wanted to try to capture Clint's face being more grief-stricken or despondent to go along with the change in persona costume-wise."



▲ FLATTERY

▲ TOP BURT ▲ BOTTOM ARTIST

"THERE WAS AN IDEA"







NEW ASGARD

Thor blames himself for not stopping Thanos. That guilt has led him to isolate himself within the settlement of New Asgard. While the rest of the Asgardians have made efforts to establish themselves in their new home, Thor remains unwilling to move on. "The film cuts forward five years' time, and everyone's in a different place," Chris Hemsworth says. "Some people have gotten on with what's happened. Some people have come to terms with it. A few people are still coming to grips with it and are sitting in a pretty heavy depression, and Thor falls

into that category. He's let himself go, physically and emotionally. Basically, he has no interest in being a part of another attempt to beat Thanos, or to turn back the clock, or to change the past. He just thinks it's a ridiculous idea—and if he's honest, he's scared out of his mind. I think finally this fear and anxiety has just taken over, and he just does not want to face it—doesn't want anything to do with Thanos, and the mention of his name makes him break."





THOR

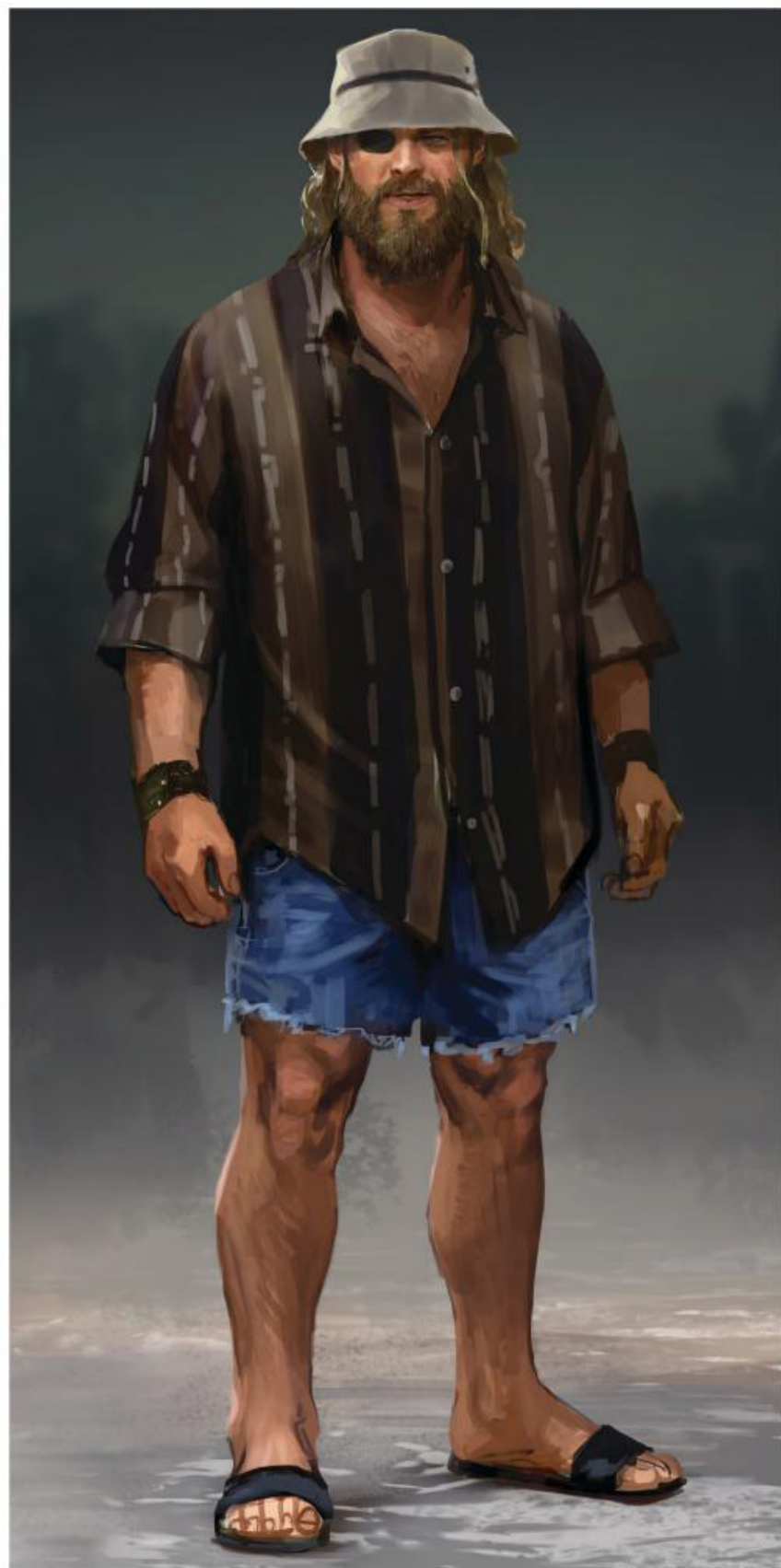
To create the look of this new Thor, Hemsworth relied on the talents of the hair, makeup, and costume departments. "We had a big fat suit that I think was 60 or 70 pounds," Hemsworth says. "It was incredibly heavy, and it was just thick silicone, and so it was the hottest I've ever been. I have memories of overheating on the first Thor film, but nothing like this. This was another level. The moment you put the costume on and the wig and the beard and all of the bits and pieces, you physically have to walk differently, and I definitely worked on amplifying that into how I thought he would move now—not like the old Thor, but this new version."

Concept Artist Wesley Burt had a lot of fun designing this new version of Thor. "Ryan [Meinerding] had to walk me through the story going all the way to

before *Ragnarok*, because *Ragnarok* was only in pre-production at the time, so I had to know what happened to him," Burt says. "It was really fun to jump in and tackle that mind-set for him—that he has given up. Story-wise they were still figuring out where he was location-wise, so I did some where he's in a space bar just wallowing. I was really trying to figure out what clothing can show that he's given up completely. One of my favorites things was taking Ryan's Thor vest and splitting it down the middle because he can't fit into it anymore, but he still wears it. He didn't have the cyborg eye at this point in the script that he gets in *Infinity War*, so I was still giving him eye patches or giving him the sunglasses with one dark lens. I wanted him to feel uneasy, like he's coming back to the call of duty, but he's not quite there yet."









AVENGERS: ENDGAME



THOR: RAGNAROK





■ MEINERDING



Although Tony Stark's latest Iron Man suit uses the same nanotech as his armor in *Avengers: Infinity War*, the stylings hearkened back to his roots. "We had a request to go in there and make it feel more like a traditional Iron Man suit in that the pieces feel a little bit more separate—like there are shoulder pauldrons, there's a bicep piece, there's a forearm piece, there's a chest piece—and specifically with the helmet to make it

feel just more like a separate piece. The idea was that the nanotech—the Mark 50—was Tony's first step in nanotech, and everything felt very seamless and fluid. And as he went along, he just got back to a more natural Iron Man sort of look. It was more about looking like it's mechanical again. That was one of the mandates," Head of Visual Development at Marvel Studios Ryan Meinerdina says.





"I pitched the idea of him having the more classic color breakup, so gold shoulders and gold knees, and a few other sorts of subtle things from the classic armor," Meinerding continues. "The Mark 50 was really successful. [Concept Artist] Phil [Saunders] always does a fantastic job designing the suits, and this was my chance to take where he had gone and to try to push it into a realm that felt very classic but high-tech enough that it feels like it's a new iteration and a new take on the character."







◀▲ MEINERDING

"What Kevin [Feige] had said was that he didn't want to just use the Mark 50," Saunders says. "He wanted the Mark 50 upgraded. He wanted it bulked up a little bit and to look like this was the Mark 50 on steroids—just emphasizing the musculature and bringing more of the nanotech intricate detail onto the surface. Ryan [Meinerding] basically took it from here and transformed it into something completely new."



▲ SAUNDERS

T I M E

S U I T S



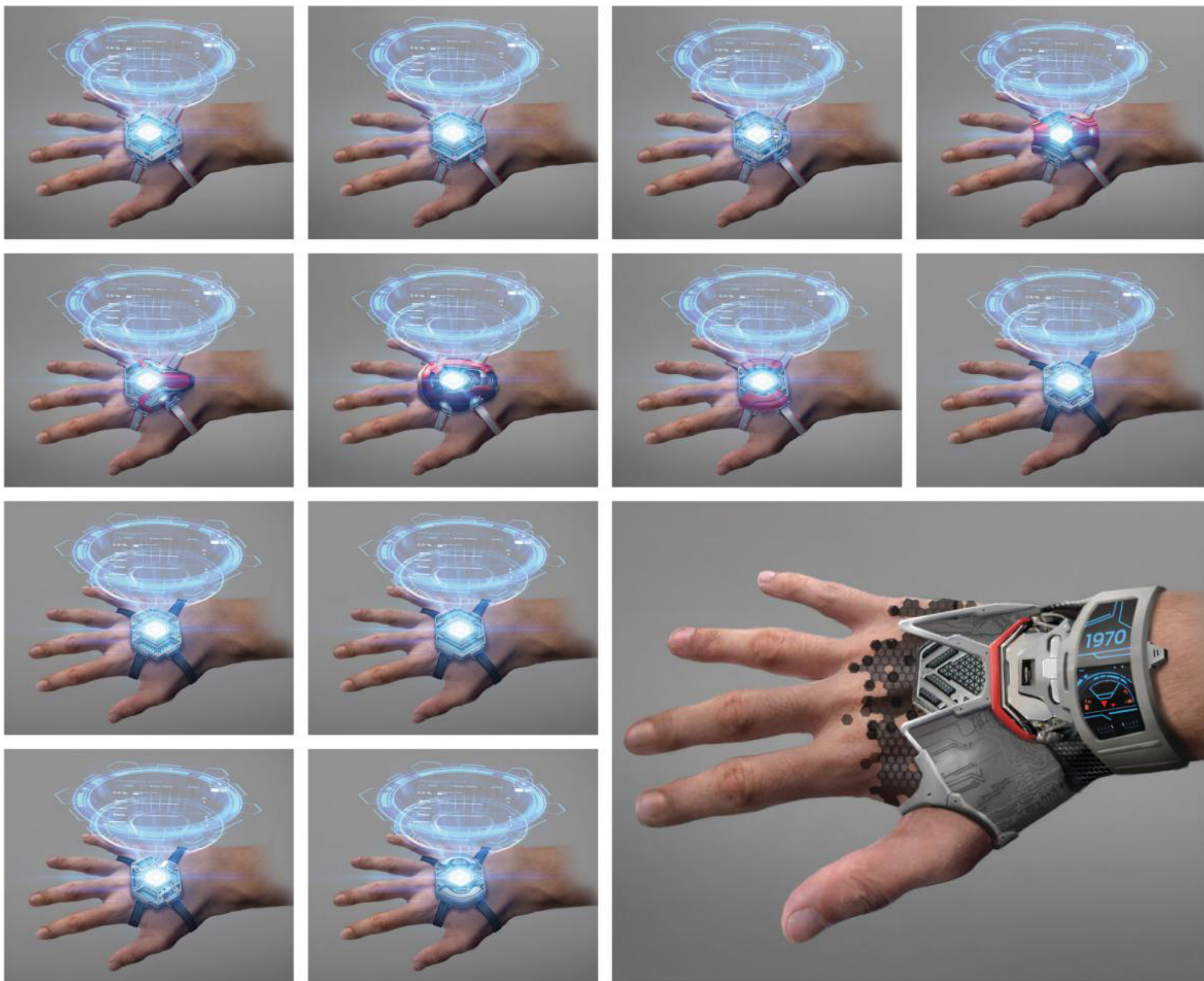
"Endgame is complicated because we have time travel involved," Co-President of Marvel Studios Louis D'Esposito says. "So 'What are the rules of time travel?' is the hardest thing."

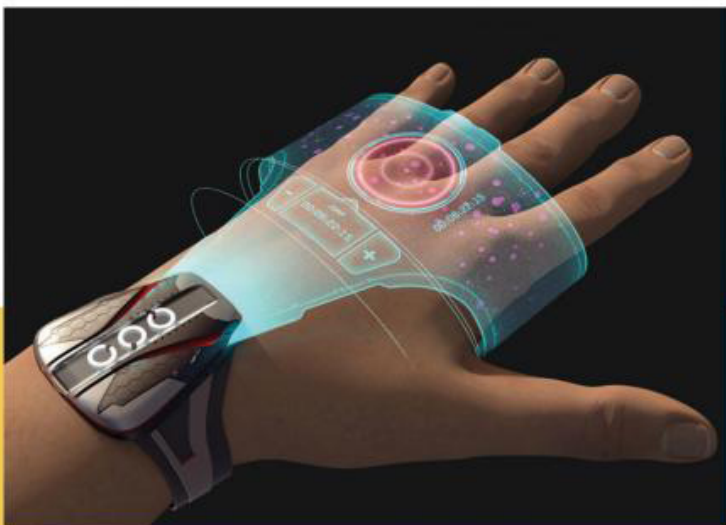
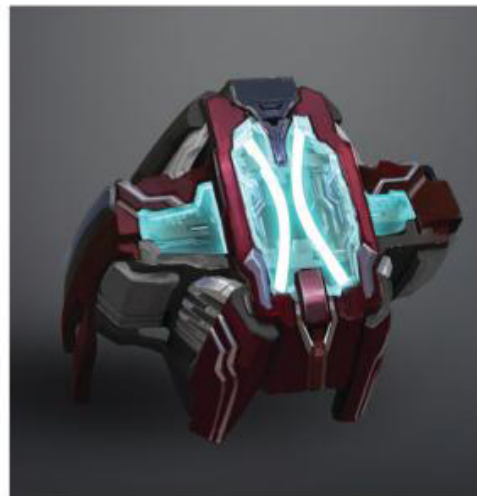
around, and that was really fun for us. We consulted with a few physicists, and we tested ideas about what would happen under various scenarios. It was a very difficult thing to construct, but it was fun."

"We thought if we were going to explore something like time travel, we wanted to do it in a way that felt a little fresh," Director Anthony Russo says. "We wanted to try to find a new way into the concept. Because Ant-Man's technology is based on quantum physics, we did a deep dive into quantum physics in order to understand how time works in those theories and how we can use those theories to sort of reapply rules to how time travel works in movies—which is quite different than how it's worked in the past. We're using the most current theories to build our storytelling rules

Each Avenger received a sleek Pym-powered time-travel outfit. "They're all not in their usual uniform," Executive Producer Trinh Tran says of our heroes. "They're all going to be wearing exactly the same thing, but it made sense to us on a story level because we wanted something to reunite them while serving as a mechanism that can allow them to travel back in time. These suits are similar to Ant-Man's Quantum Realm suit, and along with their time cuff, they're able to work that out, have the helmet on, and then travel back into the Quantum Realm."







"The actual wrist devices were a solution to try to figure out what the time device that they would use in this movie would be," Burt says. "What can be an action, or a physical object that can symbolize that, and what can work across different body types and different suits, and what can go on top of gloves or on top of bare hands and everything."





"There was a step before this where everyone was doing sketches and nothing was really picking up any kind of steam or moving forward," Burt says. "And then I had done one where I based my sketch on an hourglass motif, and something about that was responded to."





■ MEINERDING

"The main reason to do time suits was to make them into a team, which is why we actually called them 'team suits' for quite a while," Meinerding says. "If *Infinity War* is about breaking the characters apart, *Endgame* is about bringing them together. And this was a way of unifying them in an important visual."



"THERE WAS AN IDEA"



"A lot of the visuals that we were trying to work in were based on the idea that it needed Tony Stark and Rocket and Pym tech in order to make the time-travel thing possible," Meinerding says. "None of them could have done it on their own. So a lot of the visuals were making it look like it was a nanotech suit from Tony, mixed in with some Pym/Ant-Man piping and design lines, and then putting some shielding around it that was essentially the blue forcefield costumes that Rocket had made in *Guardians of the Galaxy Vol 2*. Playing with all of those elements meant we were trying to say that it was a team effort to make time travel possible."

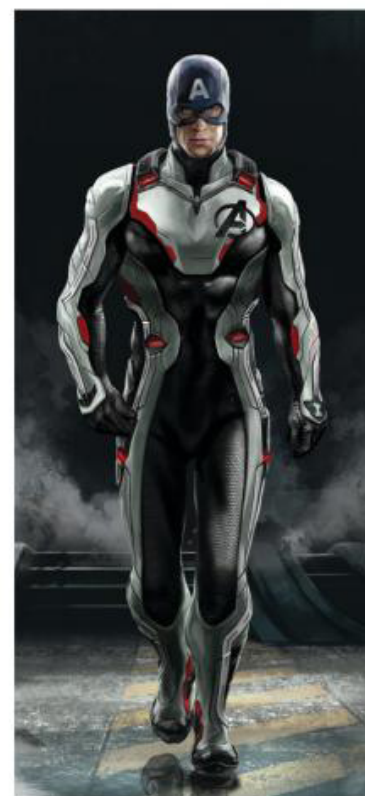


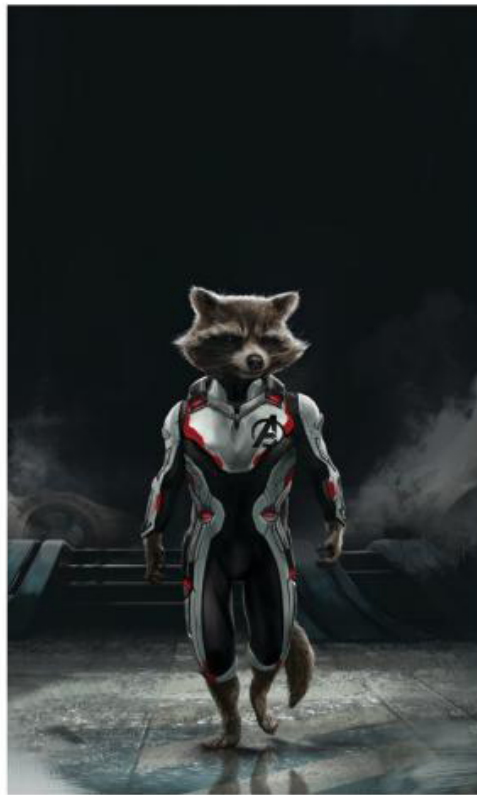


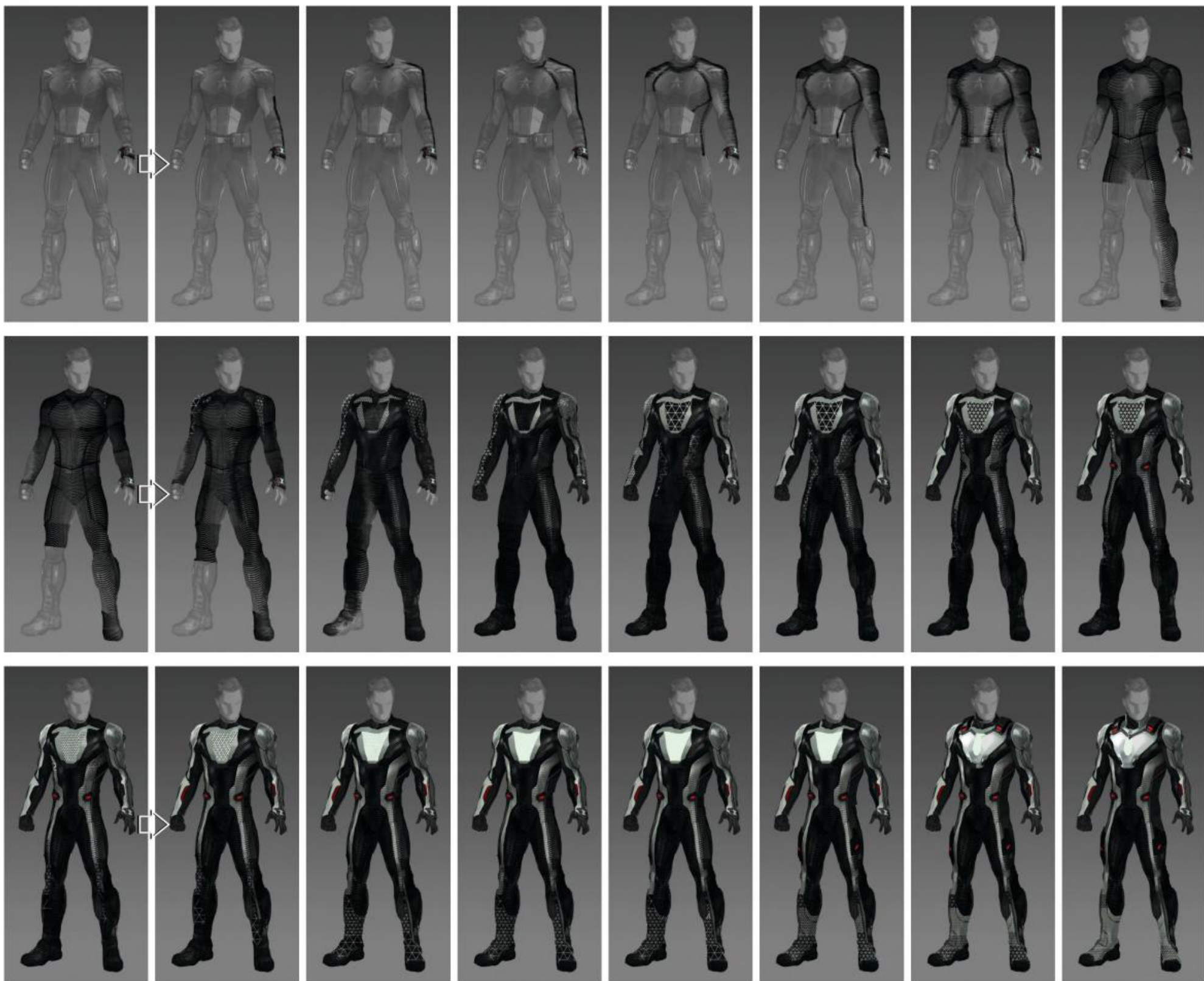
The final time suits were an amalgamation of several artists' ideas. "Toward the end, [Concept Artist] Aleksi [Briclot] and I were both doing the more finalized versions,



kind of riffing off of what we were both doing," Burt says. "Elements of his would make it into mine, and some of mine would make it into his."











SAUNDERS ▲

"The first discussion that we had about the suits was that it needed to be a combination of Stark tech, Pym tech, and Guardians' tech," Concept Artist Phil Saunders says. "The other factor was that at first they wanted it to look like this was something that was hastily cobbled together out of spare parts. I did several passes on incorporating the very low-tech first-generation Ant-Man suit tubing and exposed technology with some of the elements of the Iron Man suit—and in this case, in order to make it not look like an Iron Man suit, I put three RTs in the chest."



MEINERDING ▲

"I was trying to do darker versions of them that felt more tech-heavy," Meinerding says. "I also got to do another pass of those suits [during post-production] and essentially just tried to clean up some of the design lines, and then added the Ant-Man helmet to really ram home the fact that it was Pym technology that was allowing it to happen. The visor becomes the blue shield, and then the overall nanotech vibe comes from Tony."



■ MEINERDING



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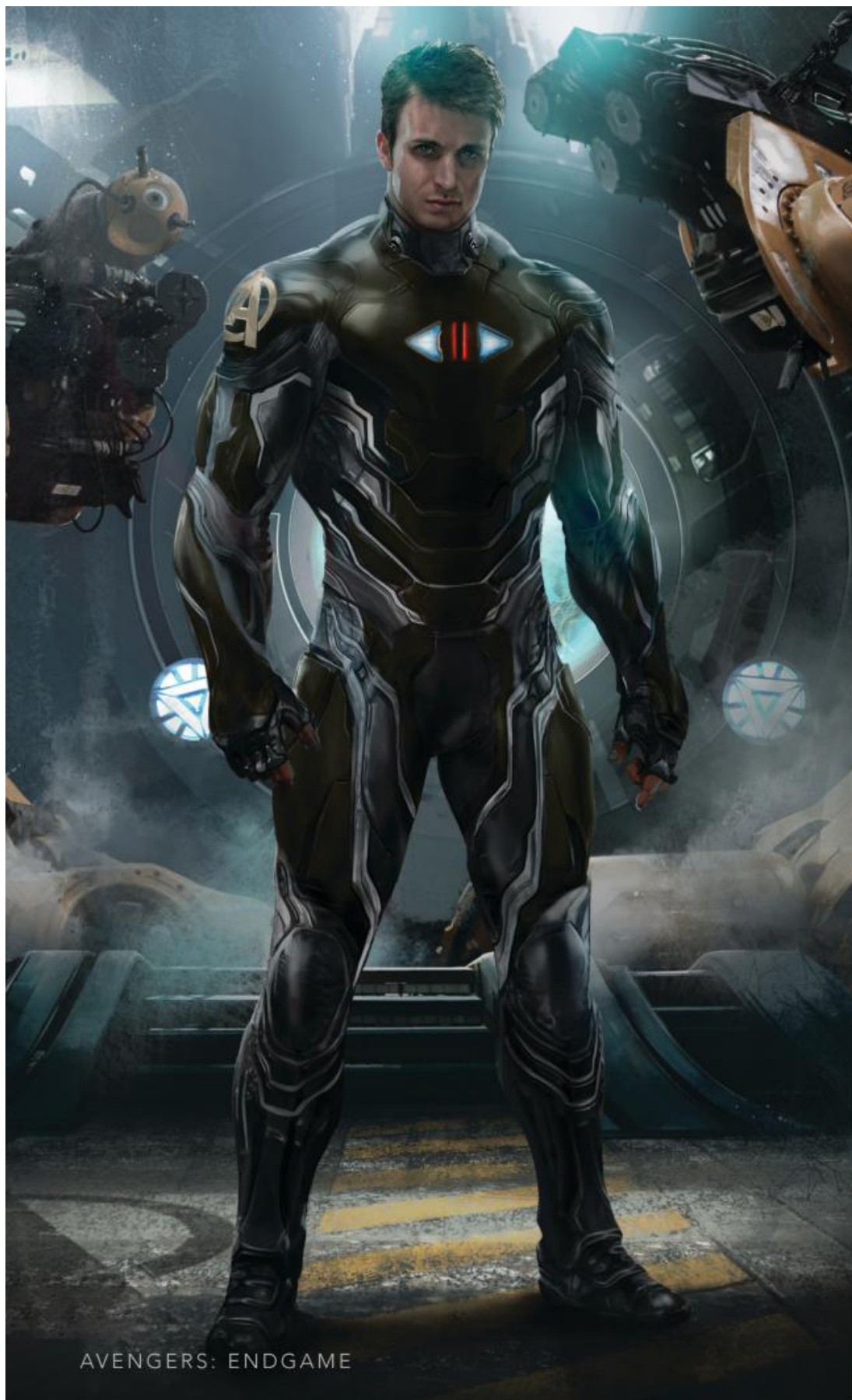




"One of my first ideas was playing with the 'A' from the Avengers logo on the chest, reversing it so the arrow would point backward," Concept Artist Aleksi Briclot says. "As these suits depend a lot on Stark technology, I've also focused on the arc reactor on the center of the chest, but with a new shape. In fact, it's two triangular reactors, Stark tech, with two red vertical lines in the middle referring to Pym technology. The Ant-Man suit had some red glowing points. Once again, it's an obvious graphic reference to the 'backward, pause, and forward' buttons that you find on a lot of devices."







"This is a further development of the idea of two triangular arc reactors combined with two red vertical lines in the middle," Briclot says. "These two vertical lines are like a stop button and are representing the present. The right triangle is aiming at the future and the left one points at the past, which is the one here that

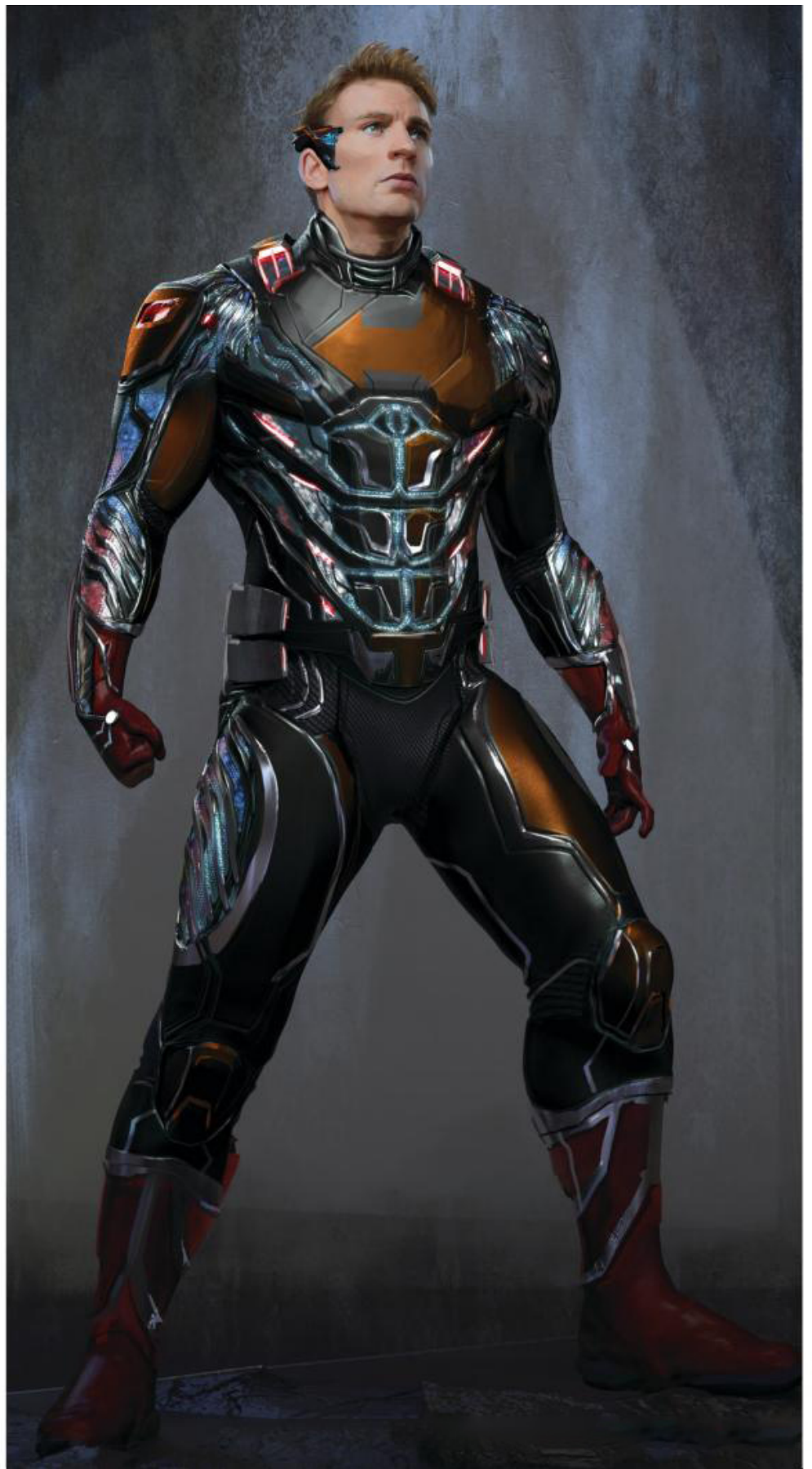
interests us. So the special effect on the concept was designed to look as a cut in the timeline—like the two red vertical lines were breaking the time continuity, and then the left part was deformed while absorbed in the Quantum Realm. It was an alternative proposal on how the time-travel effect could look."

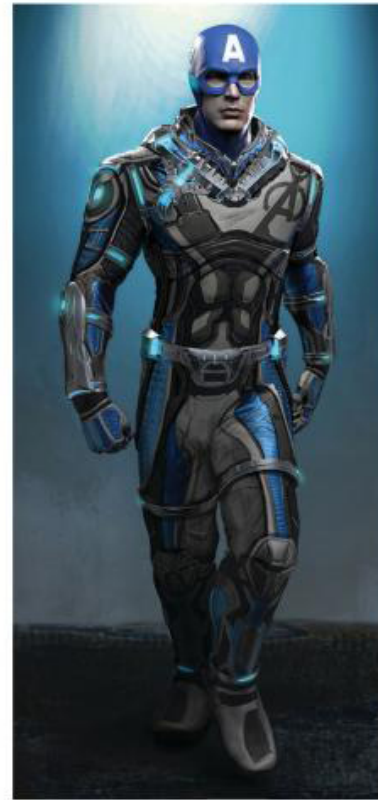
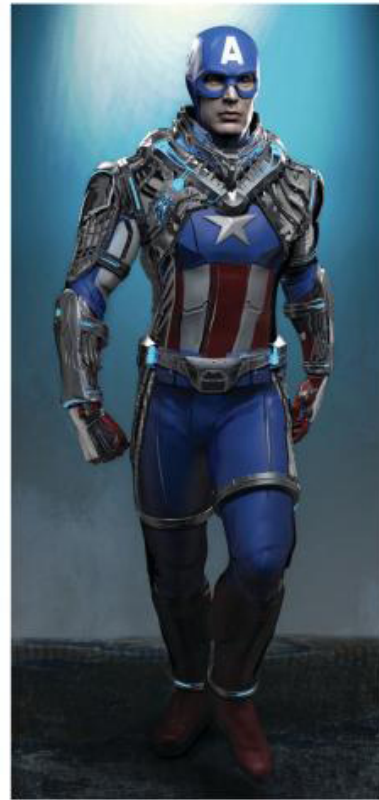
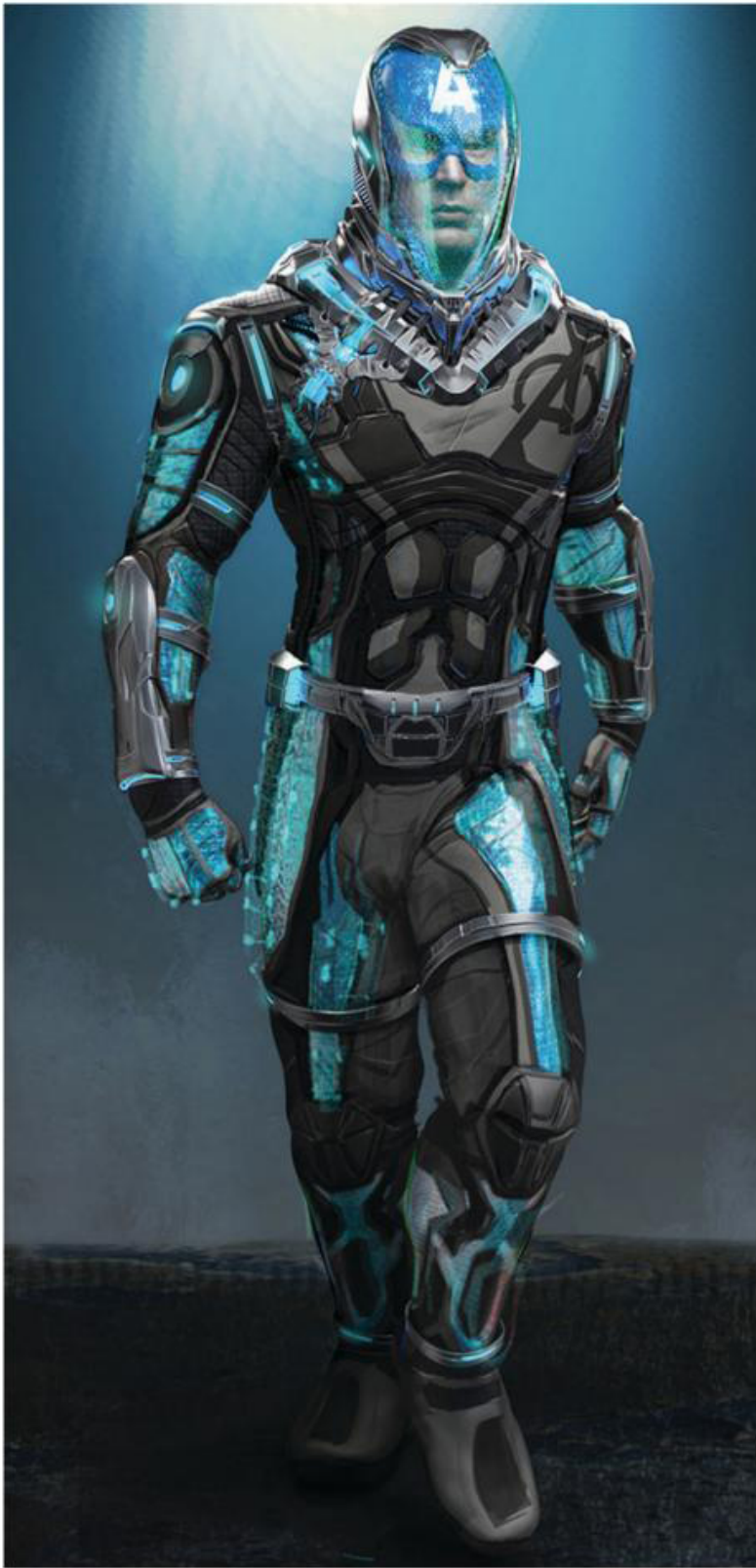




"I was trying to come up with some things that looked like the nanotech we saw in Tony's new suit and had some of the more classic Pym stylings—tubing and the little areas for putting in the Pym Particles," Concept Artist Ian Joyner says. "And then the Guardians tech would be holographic, or hard-light, or bubbles and things like that for protective shielding that would form over their whole suit."

"A lot of it was figuring out how much was the structure underneath, how much costume showed through—if any—or just completely replacing the whole thing and then having it come off later and see the costume underneath. So for Cap, it was trying to figure out how much Iron Man to add onto the existing Captain America suit from *The Avengers* and still make it noticeable or if it should all just be completely covered up."





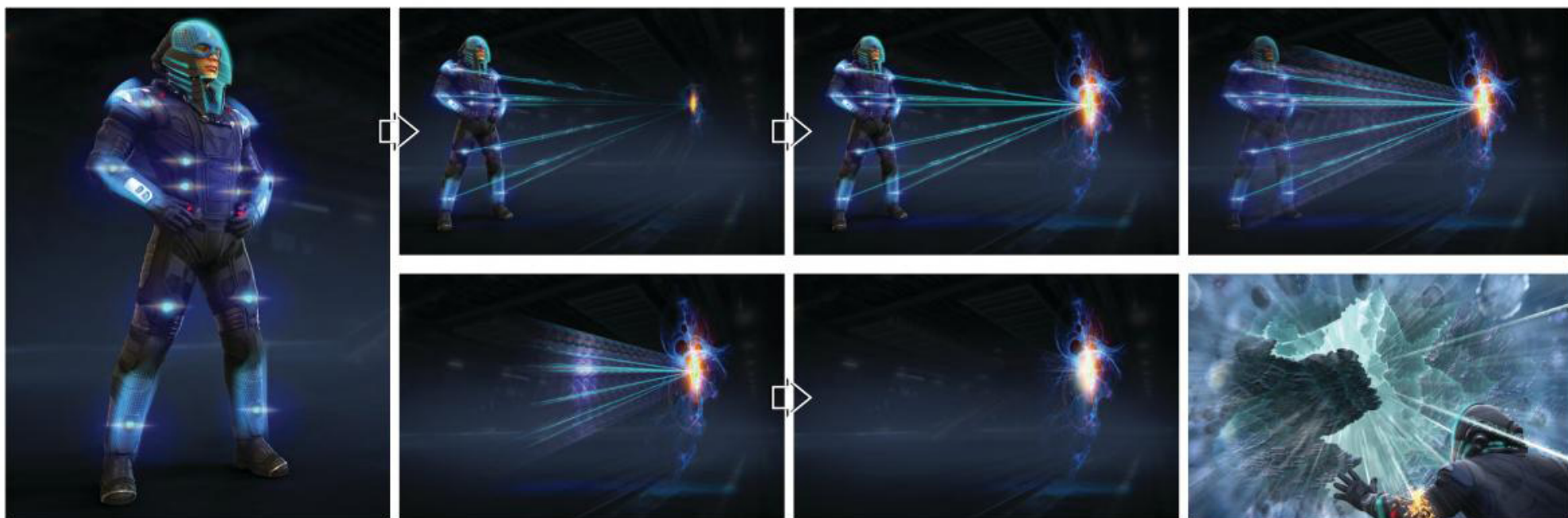


"THERE WAS AN IDEA"



AVENGERS: ENDGAME





Other concepts explored using the whole costume as a means to travel through time. "Because I was so involved in the Quantum Realm stuff for *Ant-Man and the Wasp*, I was fascinated that they were using that as the conduit to get back in

time," Concept Artist Tully Summers says. "That's what this whole sequence is here. I had found a geometric diagram of an algorithm that inverts itself. I ended up exploring which points on the body would invert. An inversion happens in

the Quantum Realm, and then they are extruded on the other side in the time-space that they're supposed to be in. So that whole moment, I was approaching the suit not just purely as a design but also as a narrative moment."





"The backpack was another concept in that realm of figuring out what the time device would be," Burt says. "That was a pitch for it being almost comedic. They would have these funny backpacks on that would be kind of silly in battle, but hit a button and a full suit unfolds out of it."





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BRICLOT ■



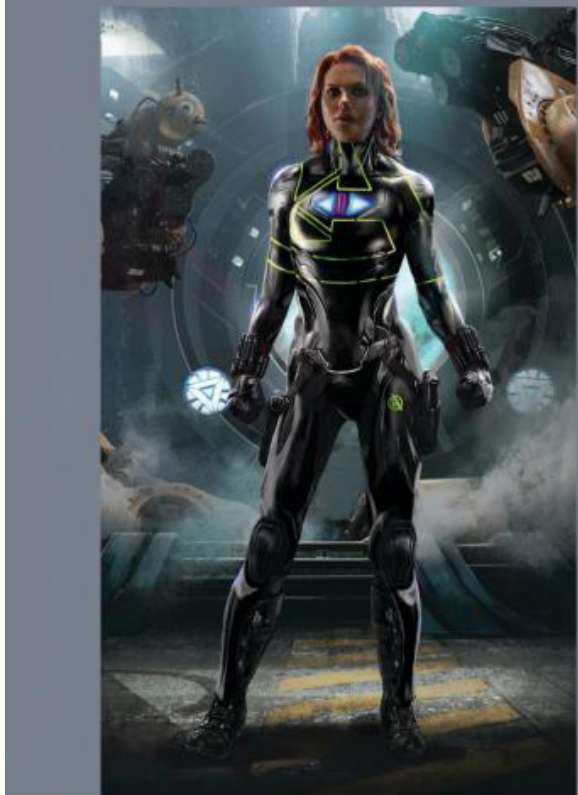
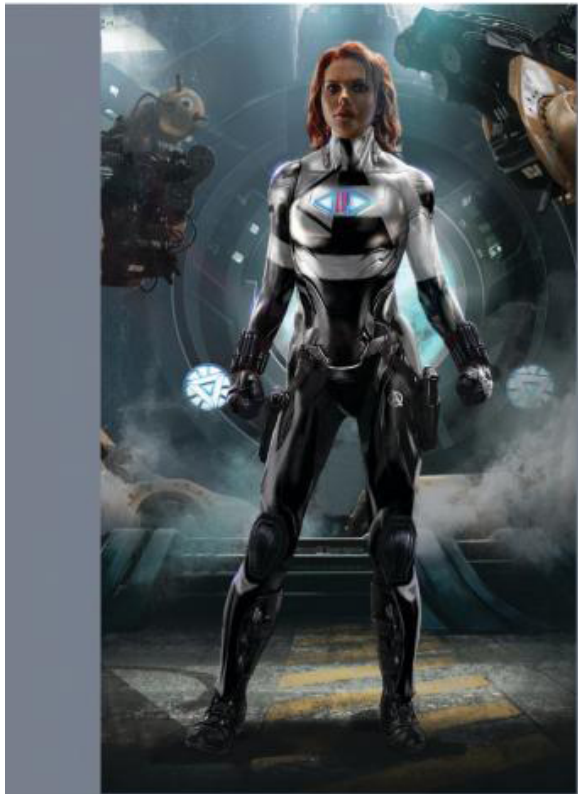
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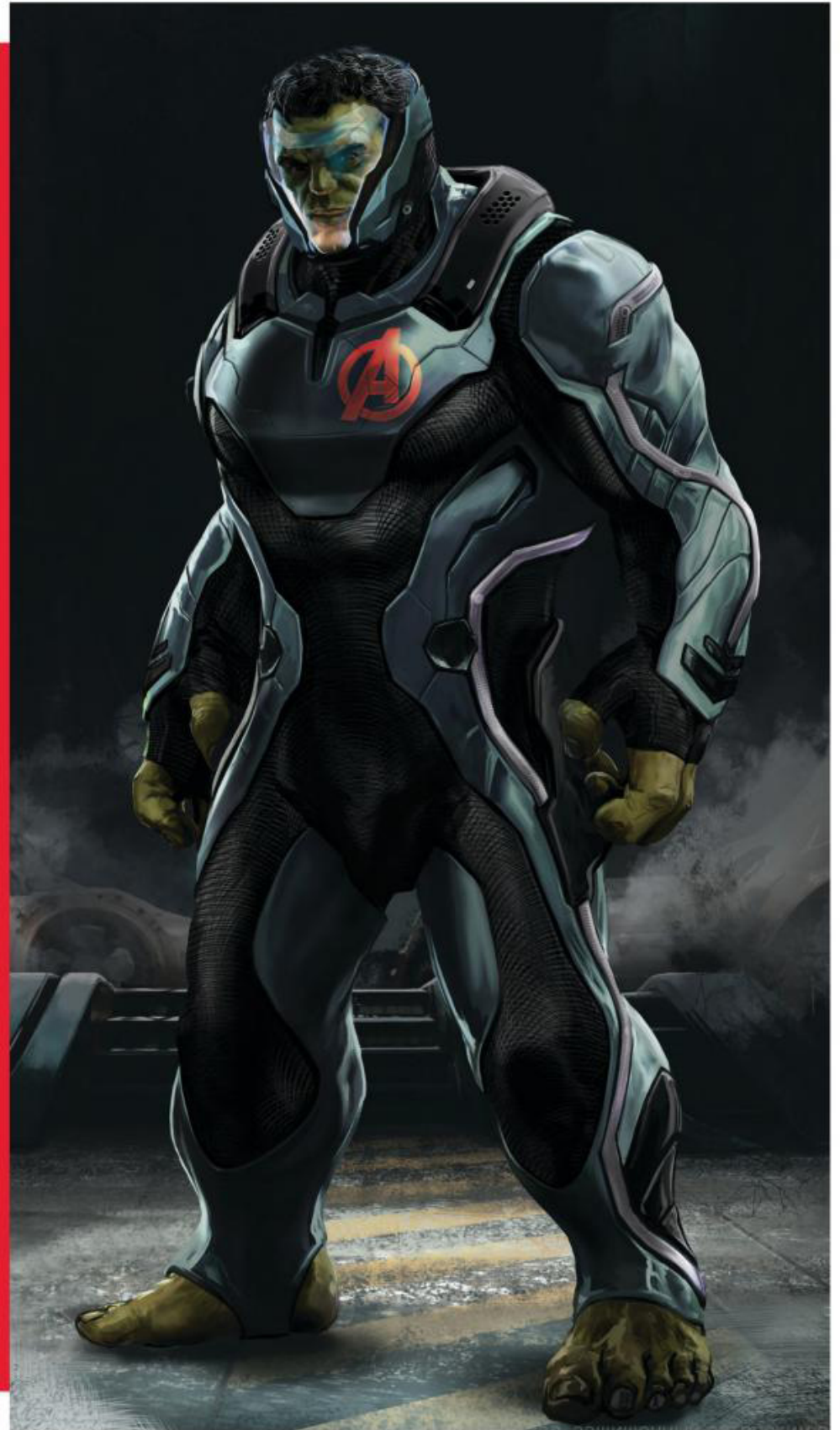
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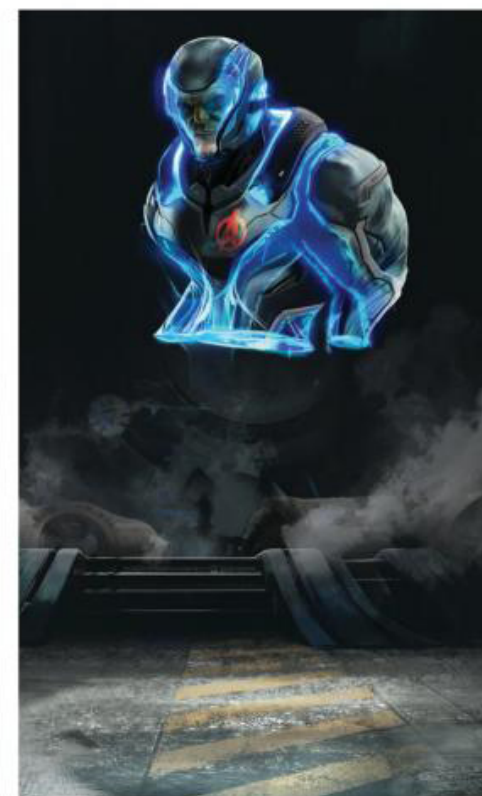
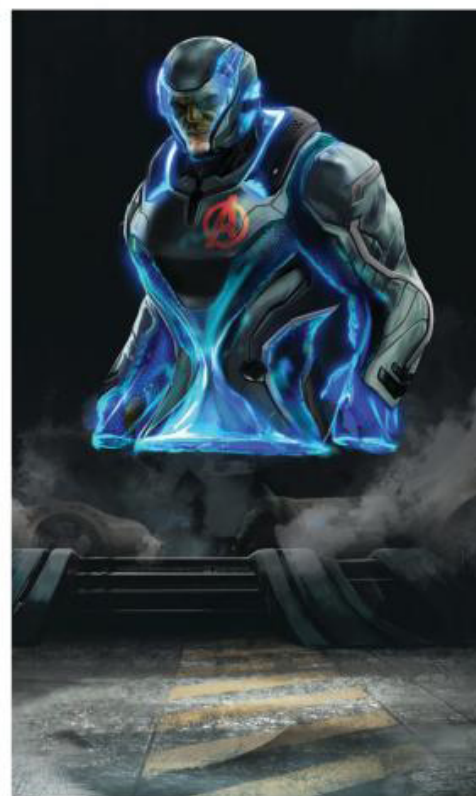
"THERE WAS AN IDEA"





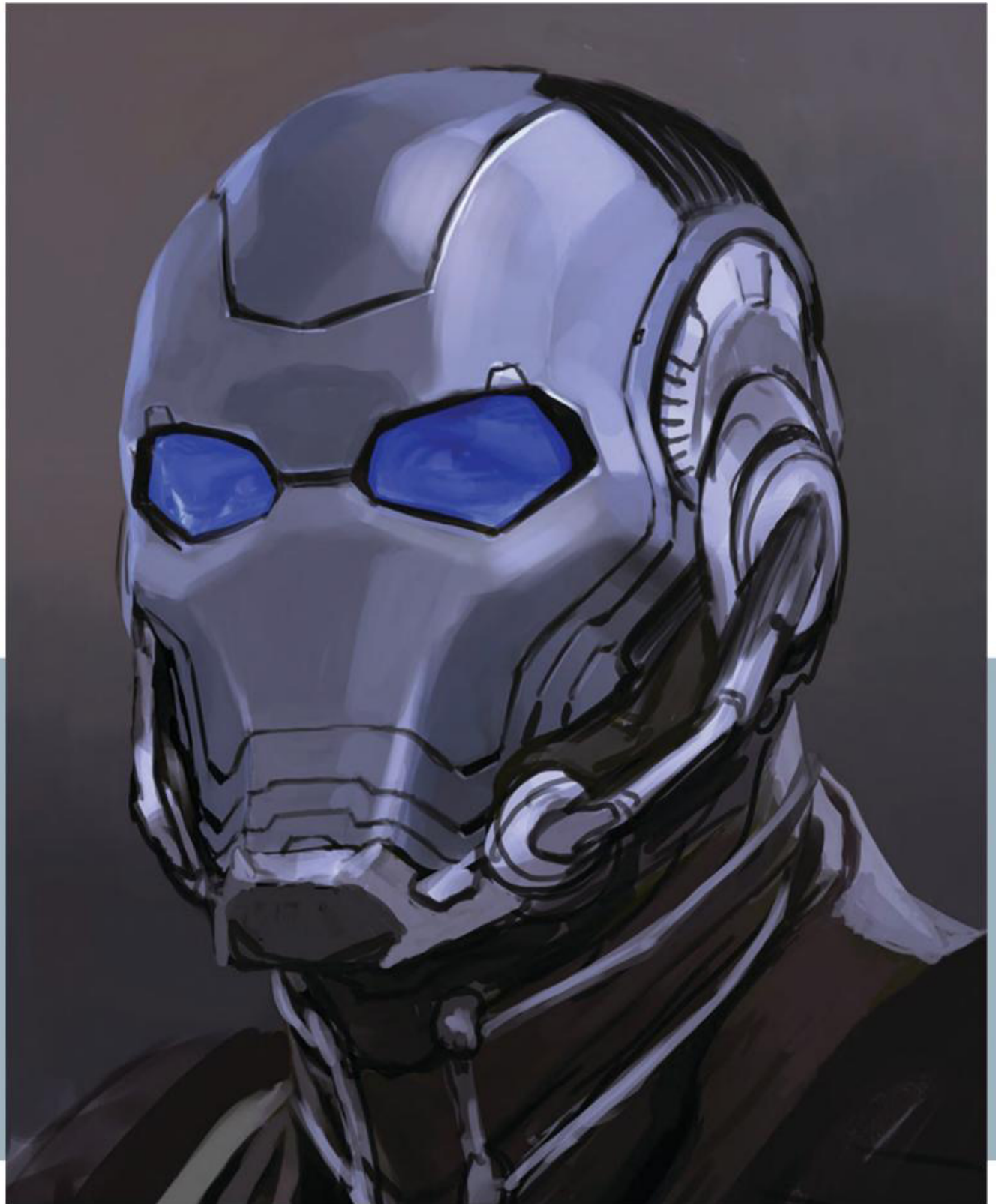


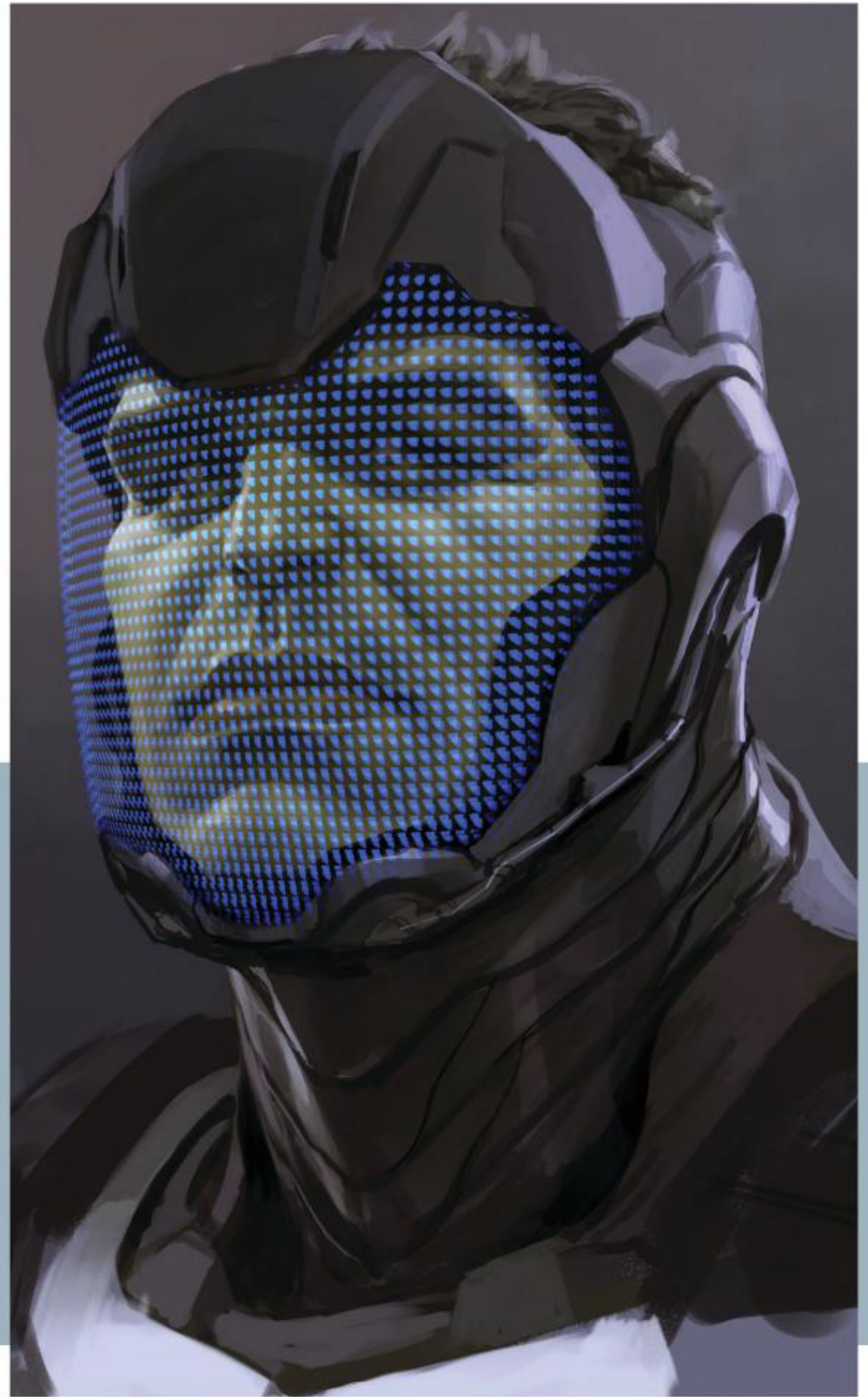


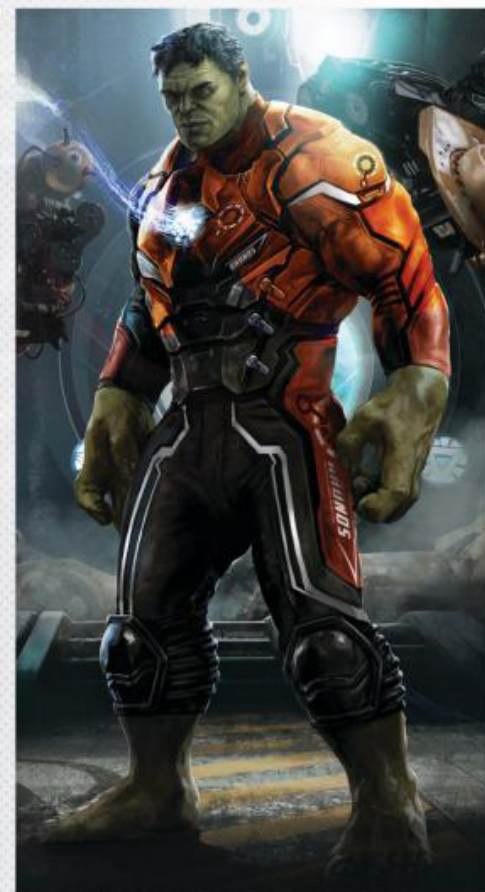


"The look of this suit is designed around the idea of an hourglass," Briclot says. "There is a black 'X' shape in it that I've filled with a blue force field. In all hourglasses, the sand or the water is running down while time is flowing by because of gravity—but as these time-travel suits must allow them to go back in time, here it is a reversed process. The special blue effect isn't running down, but disappearing while it's moving back up."















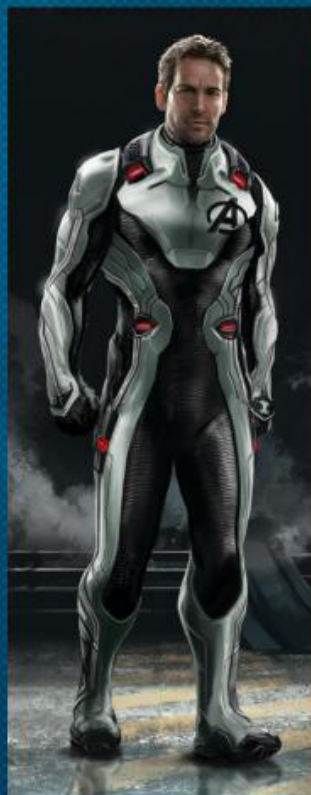
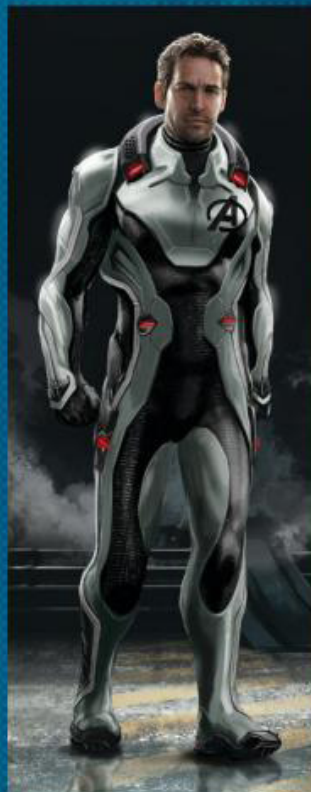


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BRICLOT

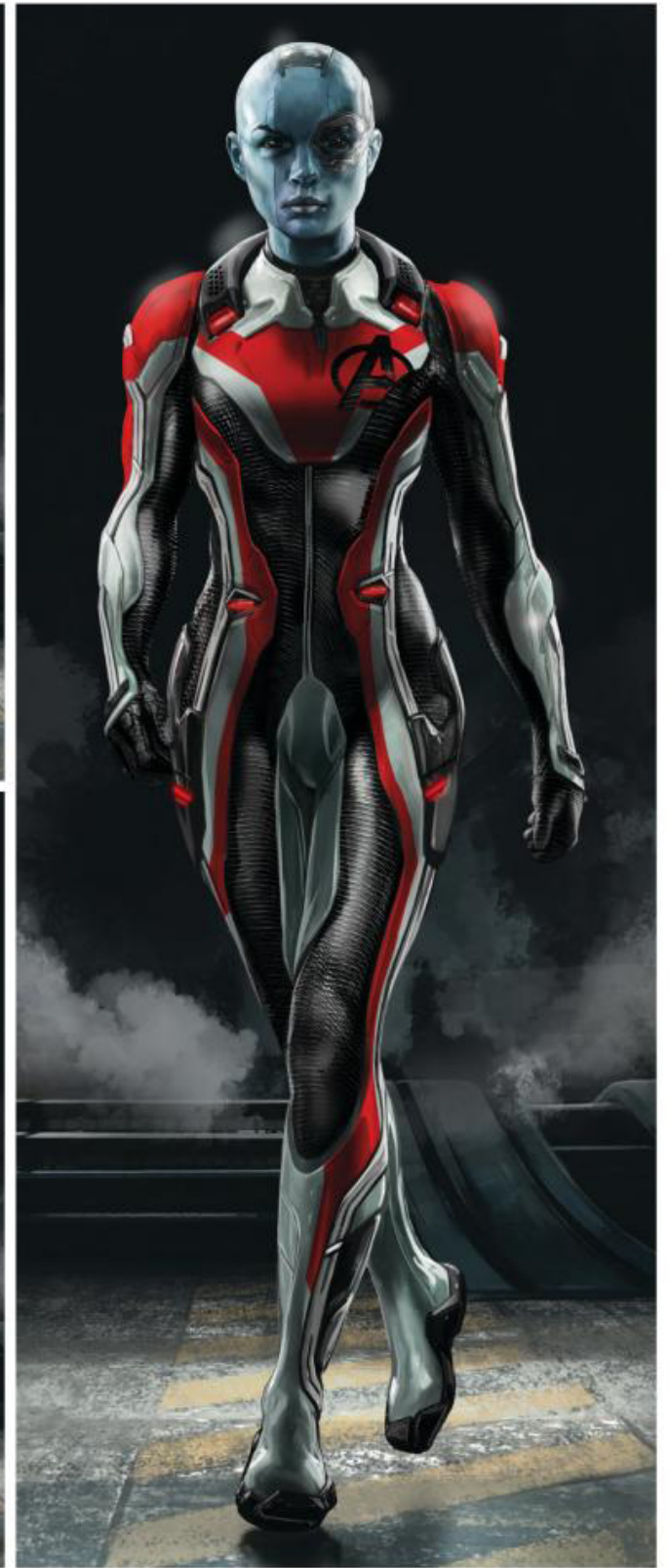
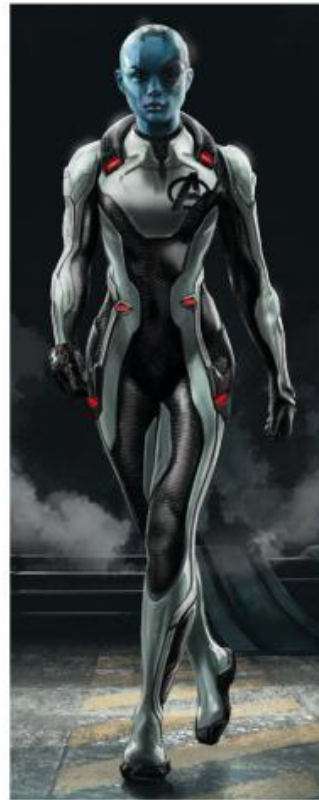


"I did some concept explorations where I added the time-travel suit—or at least some of its features, like patterns and colors—on top of the War Machine armor," Briclot says. "Here I've focused on the human character, Rhodey, and I was thinking that he would carry his armor in a package like this intriguing floating die. Usually War Machine is rawer and bulkier than Iron Man, so it seems that less-advanced nanotech could be involved in it, and that it would need some bigger container for traveling through time. It's also a symbolic version of Rhodey carrying his load."



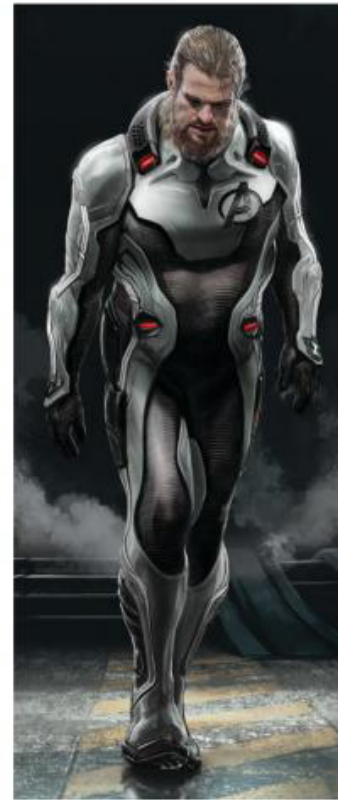
"The element that we wanted to use from the Guardians' tech was what we nicknamed the 'bubble-wrap forcefield,' which was used in *Guardians Vol. 2* when Drax went out in space," Saunders says. "We were thinking of having something that was relatively minimal over the bodies so that you could actually see the underlying costume and have any of the exposed parts be covered by that shield technology that generates a bubble around them. I was trying to do something that had some clear open areas that could show a hint to the costume underneath, like a clear membrane with some intricate electronic-circuitry tech."







"The time-travel suits would have to be applied to almost a dozen different characters," Briclot says. "Some of them had a very unique silhouette, while some others would look quite the same in these suits. I've explored some variations where I was trying to keep the main features of each character visible and not completely cover the usual outfit of the characters. Black Widow could have kept her bracelets visible, and Captain America his boots and shield. Thor keeping his cloak also could have been a way to enhance his sometimes childish and pretentious, while touching and often funny, behavior."







Six stones, three teams, one shot—with a plan in place, the heroes suit up, ready to face destiny. “They constantly referred to the iconic shot from *The Right Stuff* of all the astronauts walking toward the camera, and they wanted to have

a moment that felt like that,” Burt says. “The lineup was always in mind from the get-go of working toward showing the suit on each person and again showing it on different body types—even on Rocket—and then trying to do it in a cinematic, iconic viewpoint.”

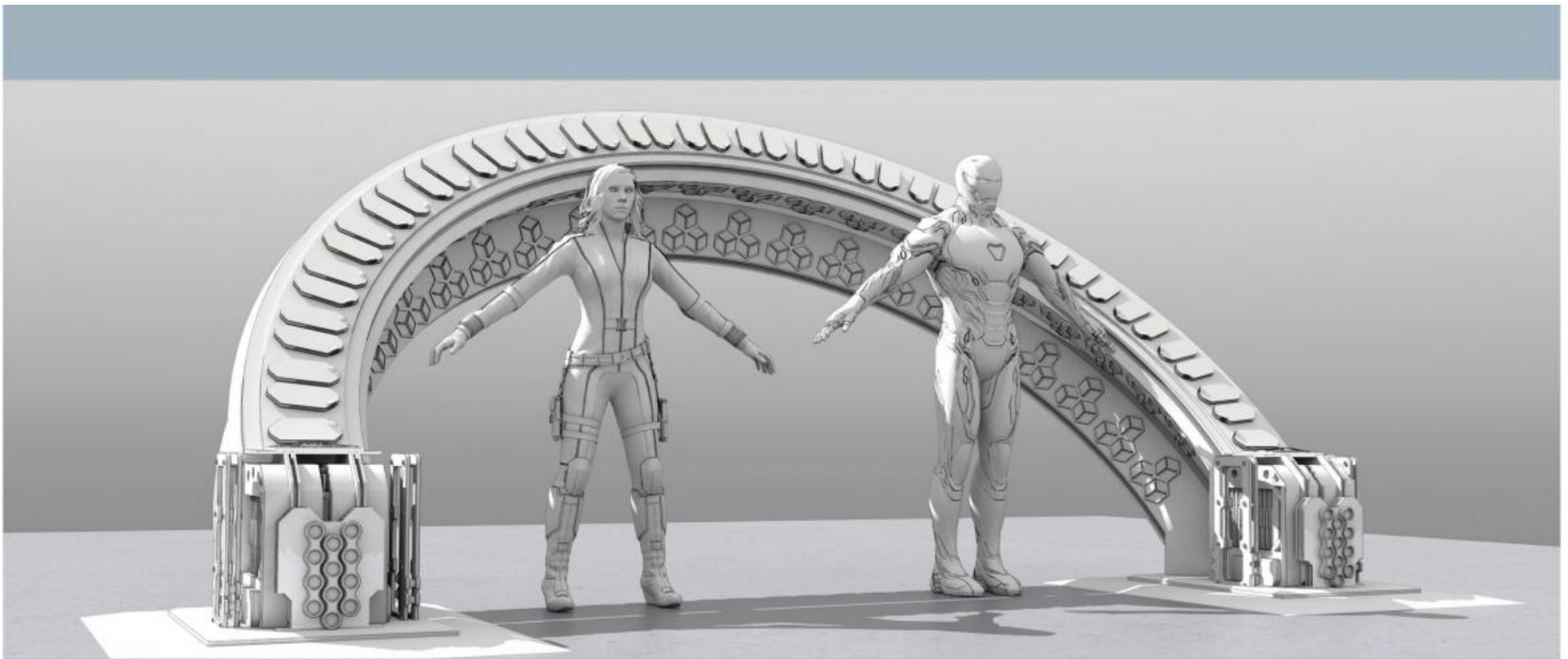


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▲ MEINERDING

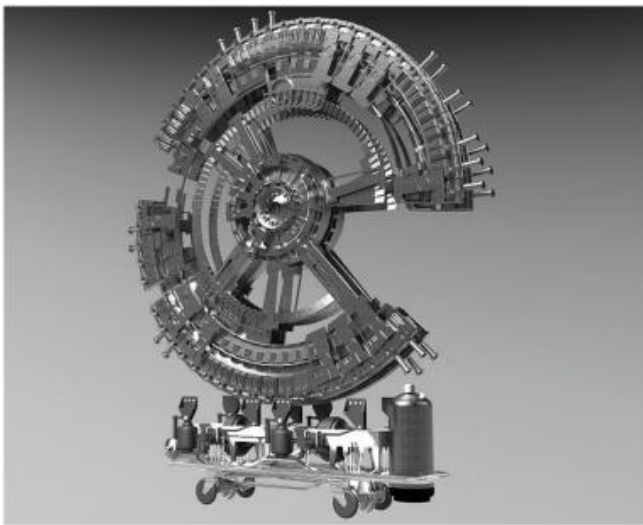
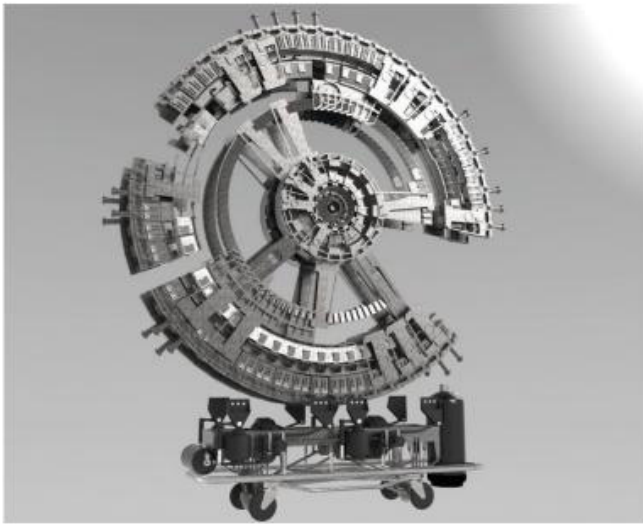
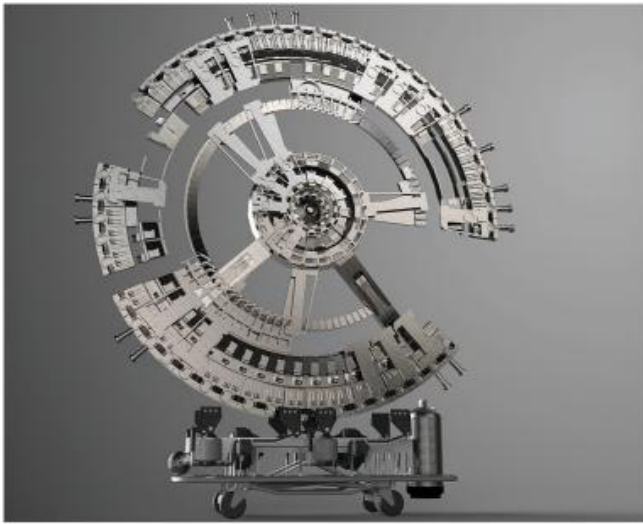


"THERE WAS AN IDEA"

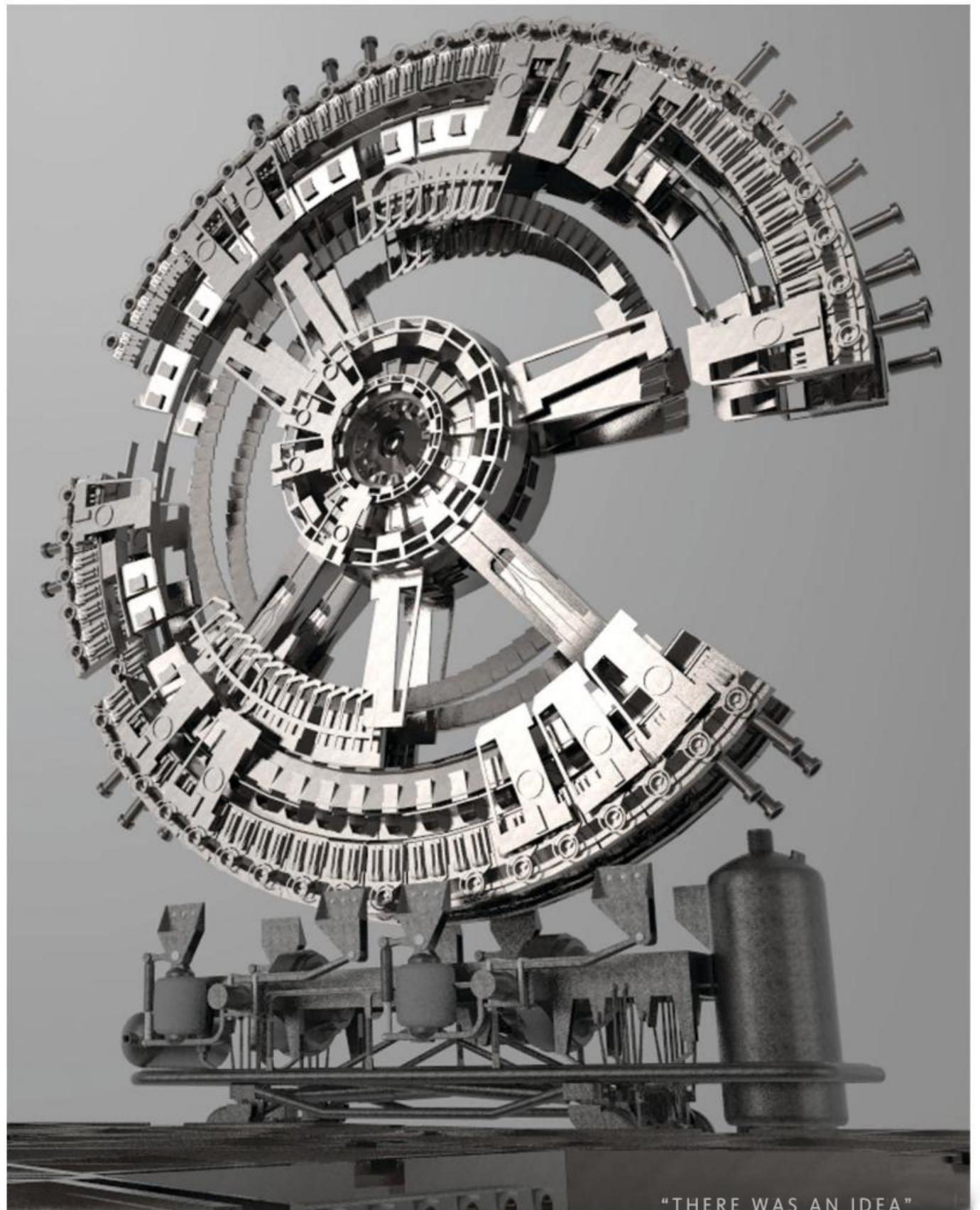


In addition to the wrist devices, a larger platform is needed to travel through time. Designs for this machine were based on the Quantum Tunnel seen in *Ant-Man and the Wasp*.

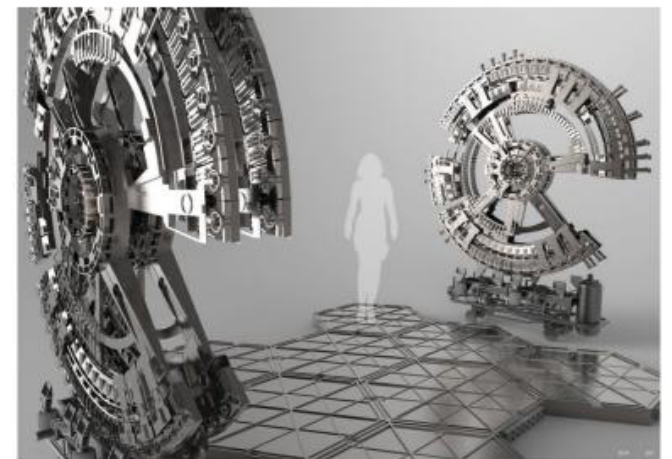
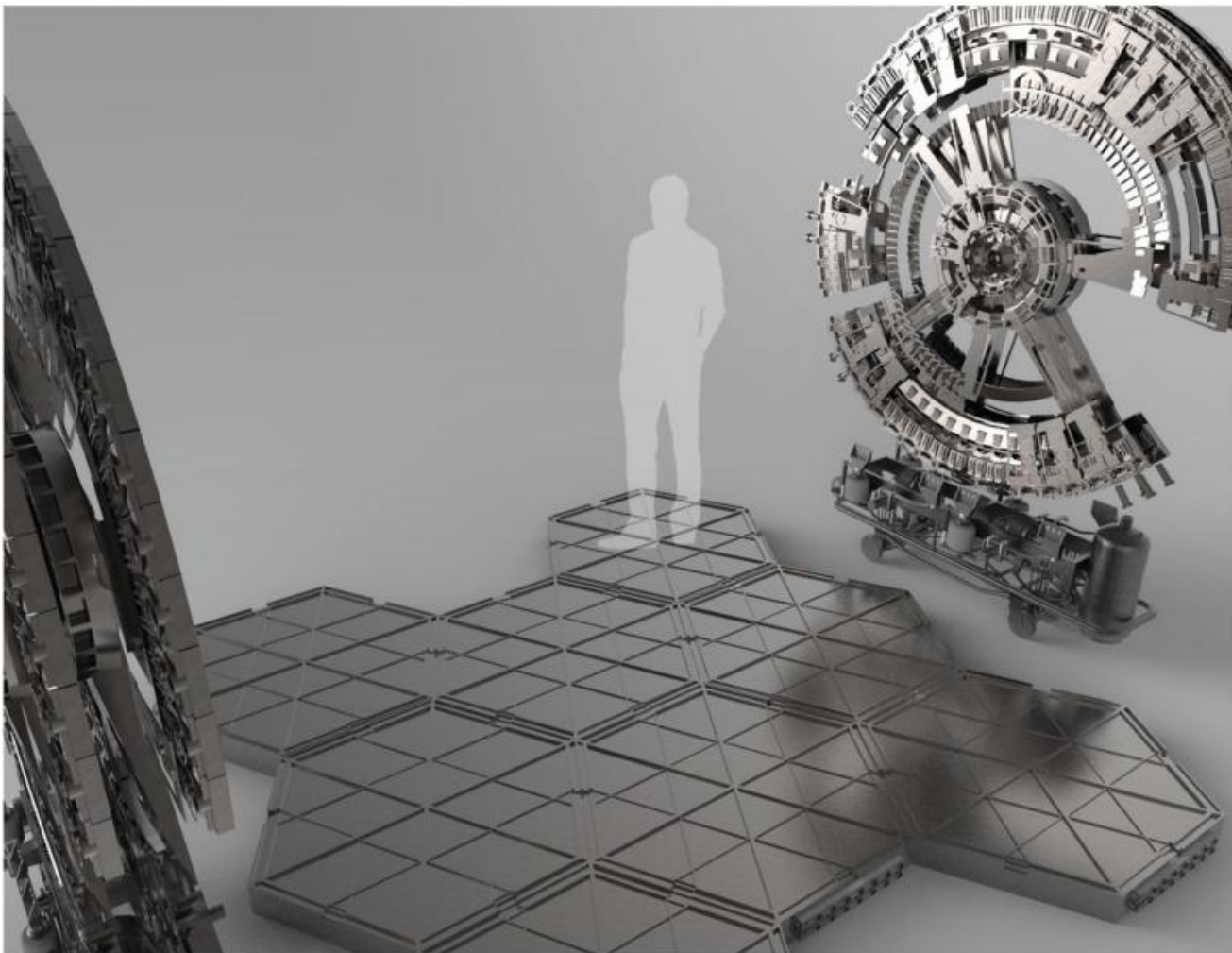
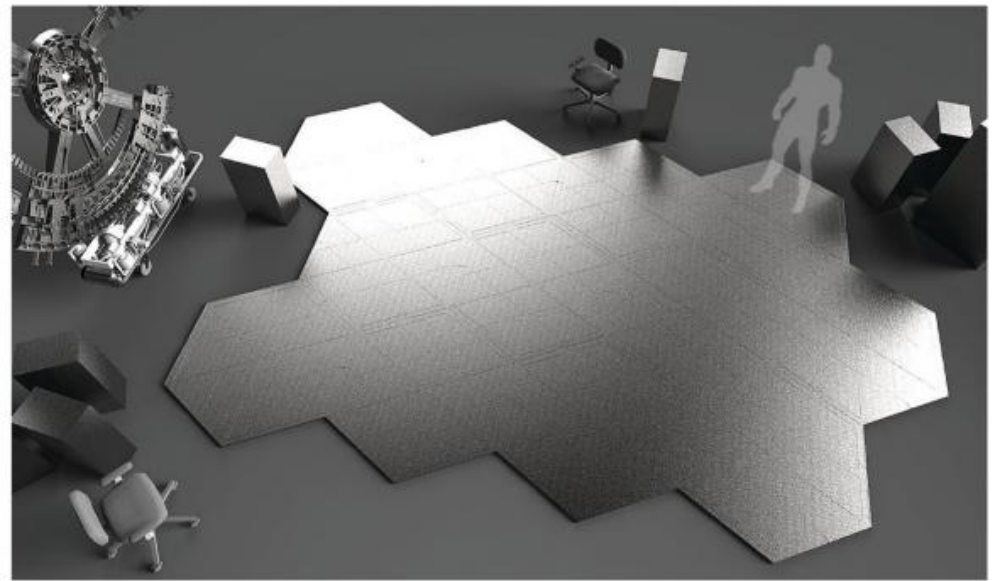
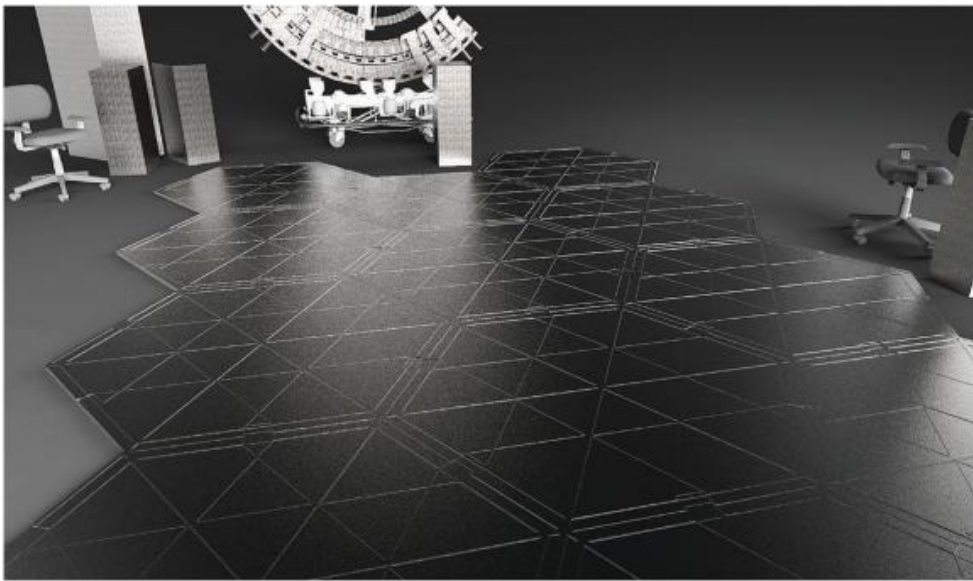


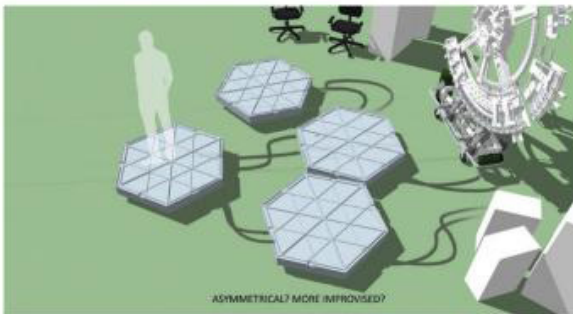


■ CHESHIRE

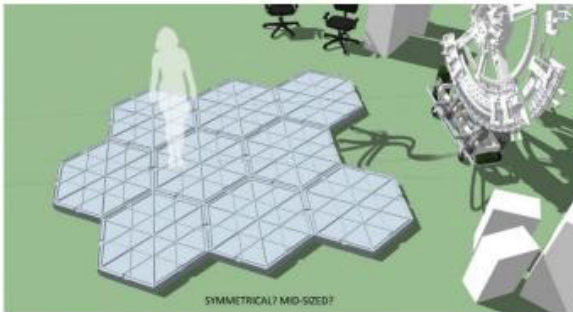


"THERE WAS AN IDEA"





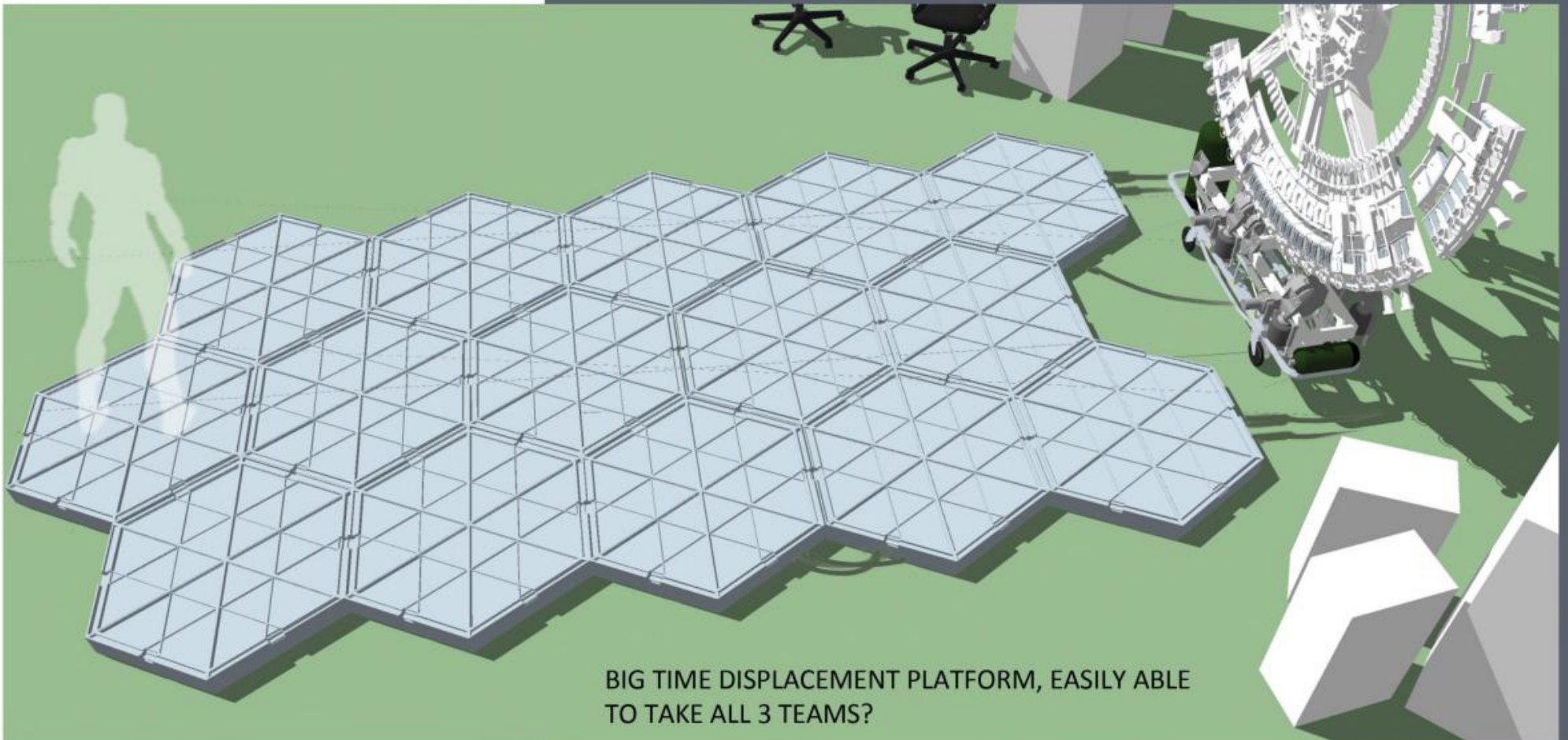
ASYMMETRICAL? MORE IMPROVISED?



SYMMETRICAL? MID-SIZED?



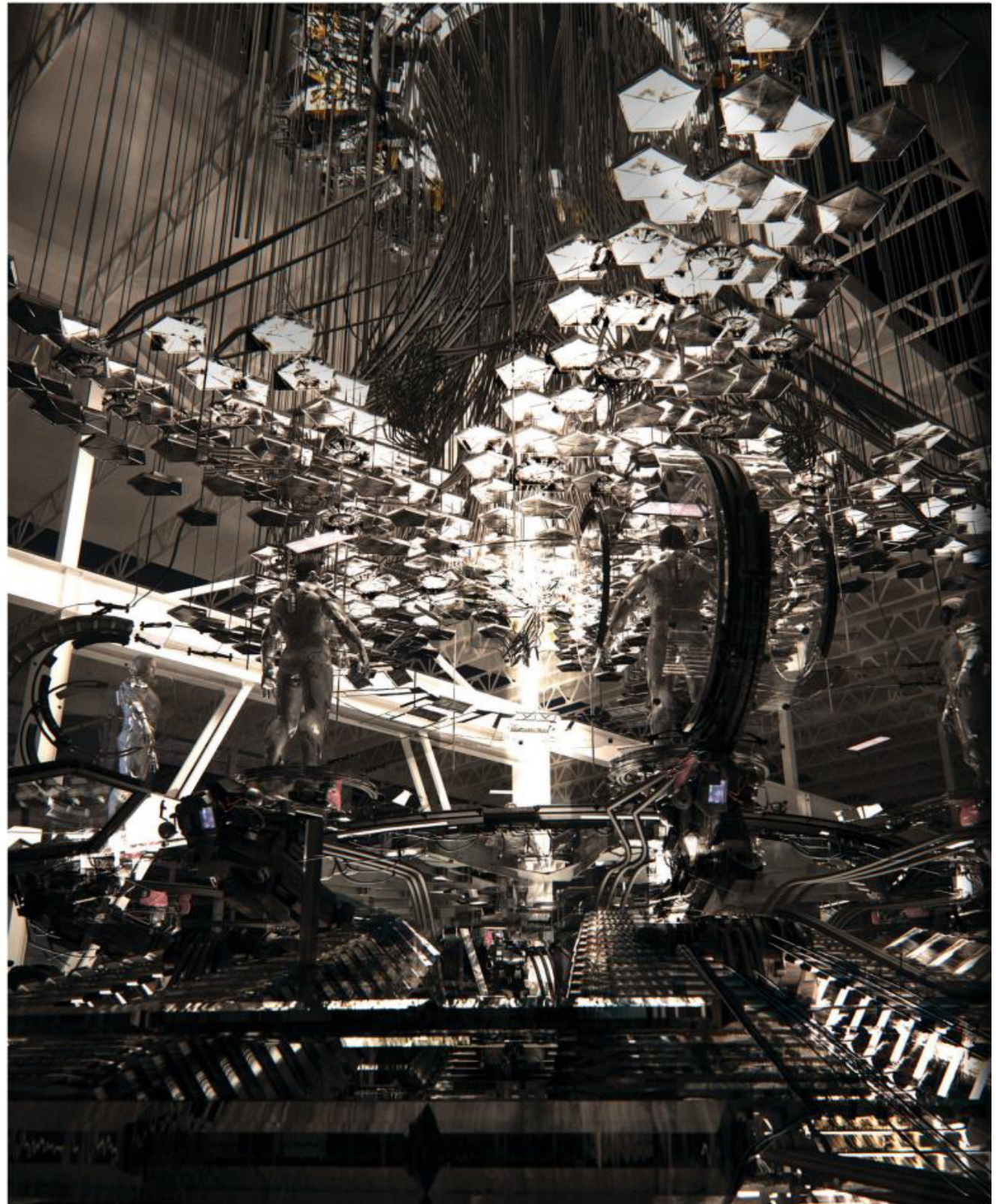
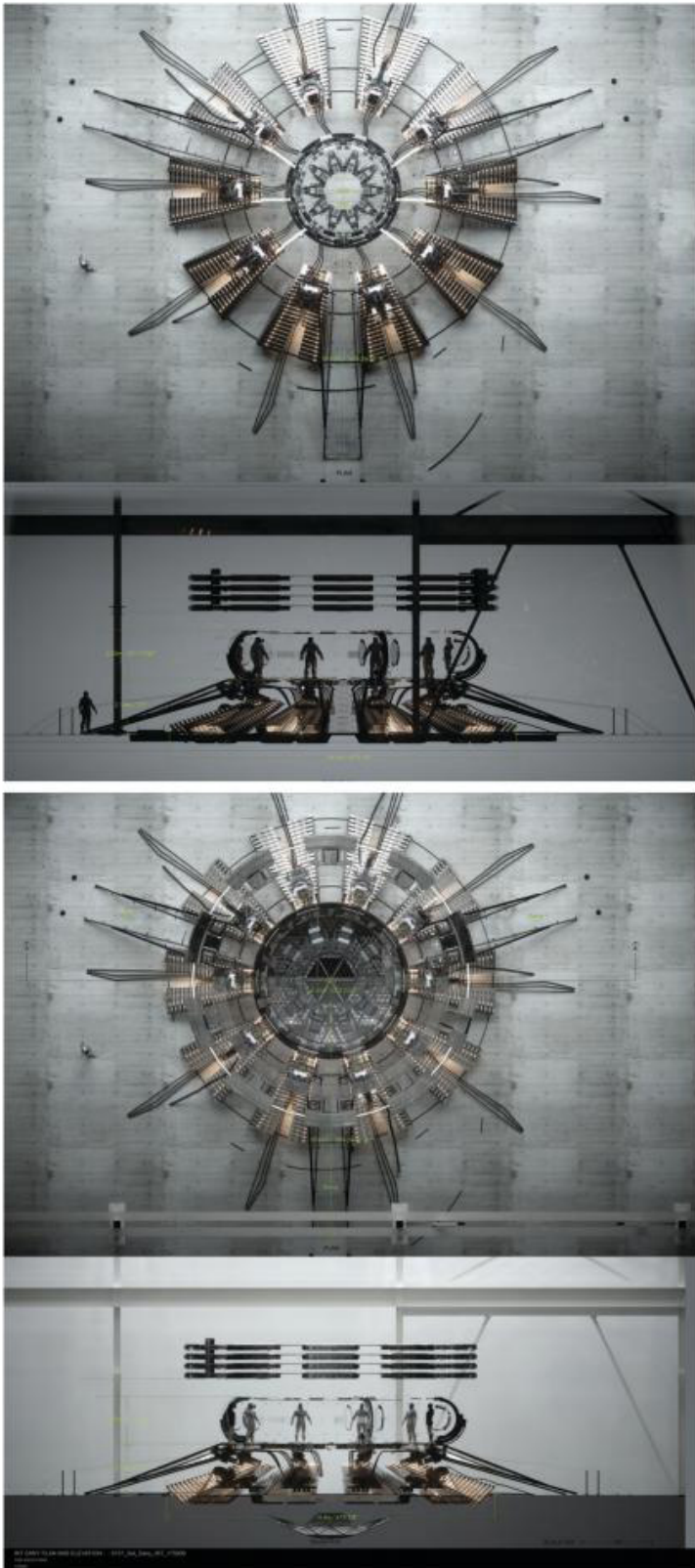
SMALLER - ABLE TO TAKE ONE TEAM AT A TIME?

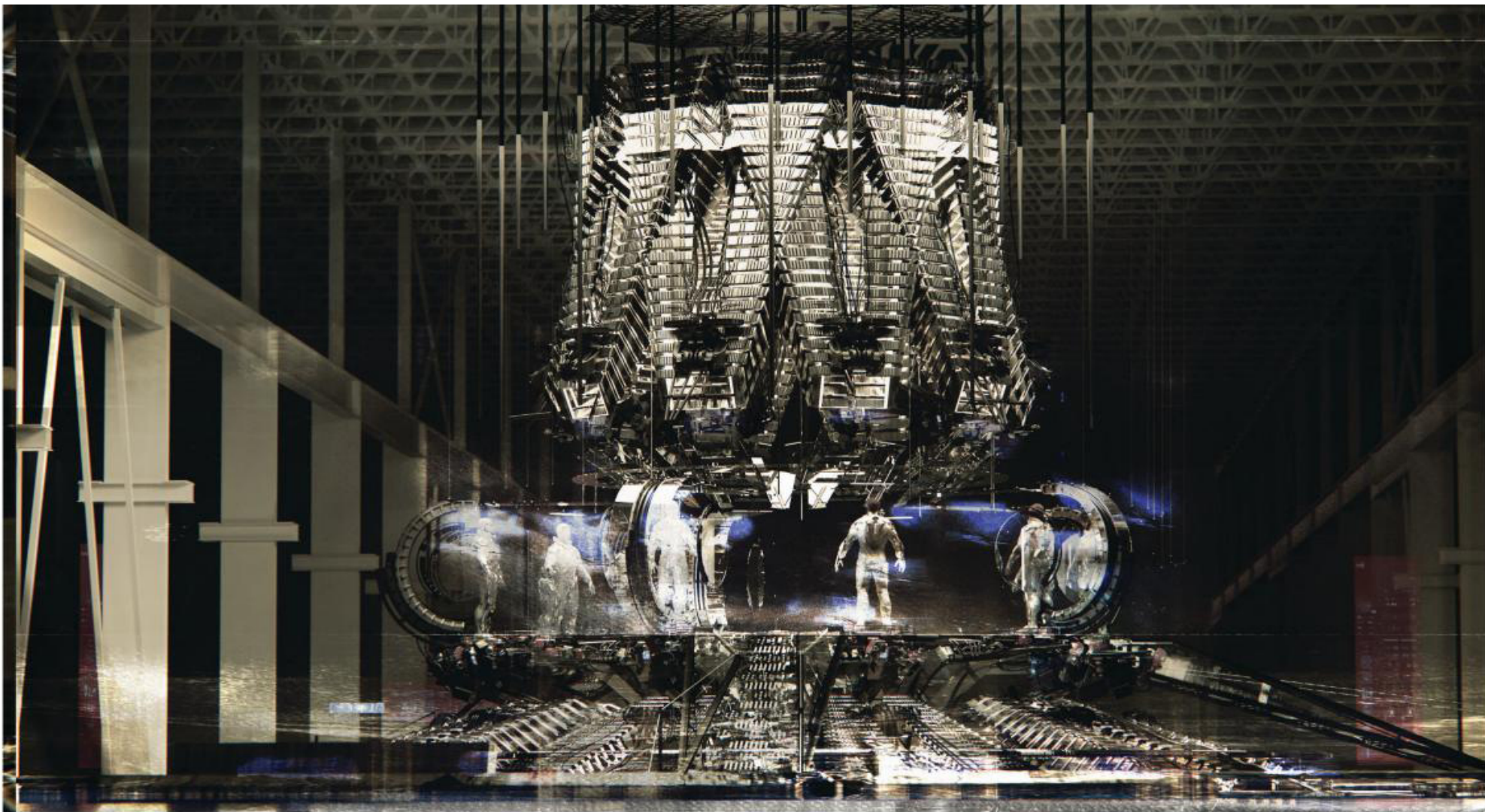


BIG TIME DISPLACEMENT PLATFORM, EASILY ABLE
TO TAKE ALL 3 TEAMS?



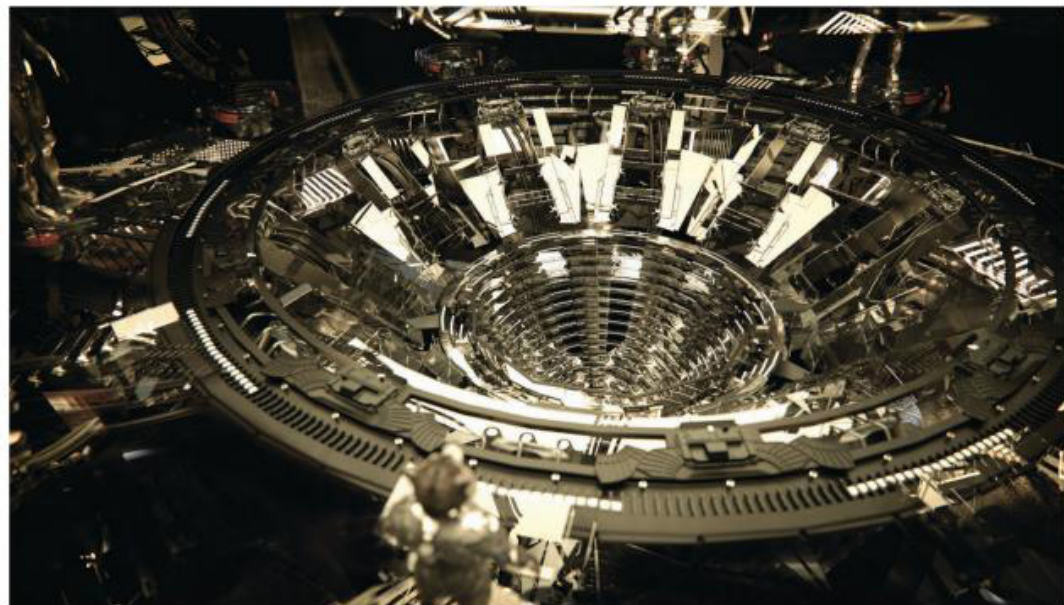


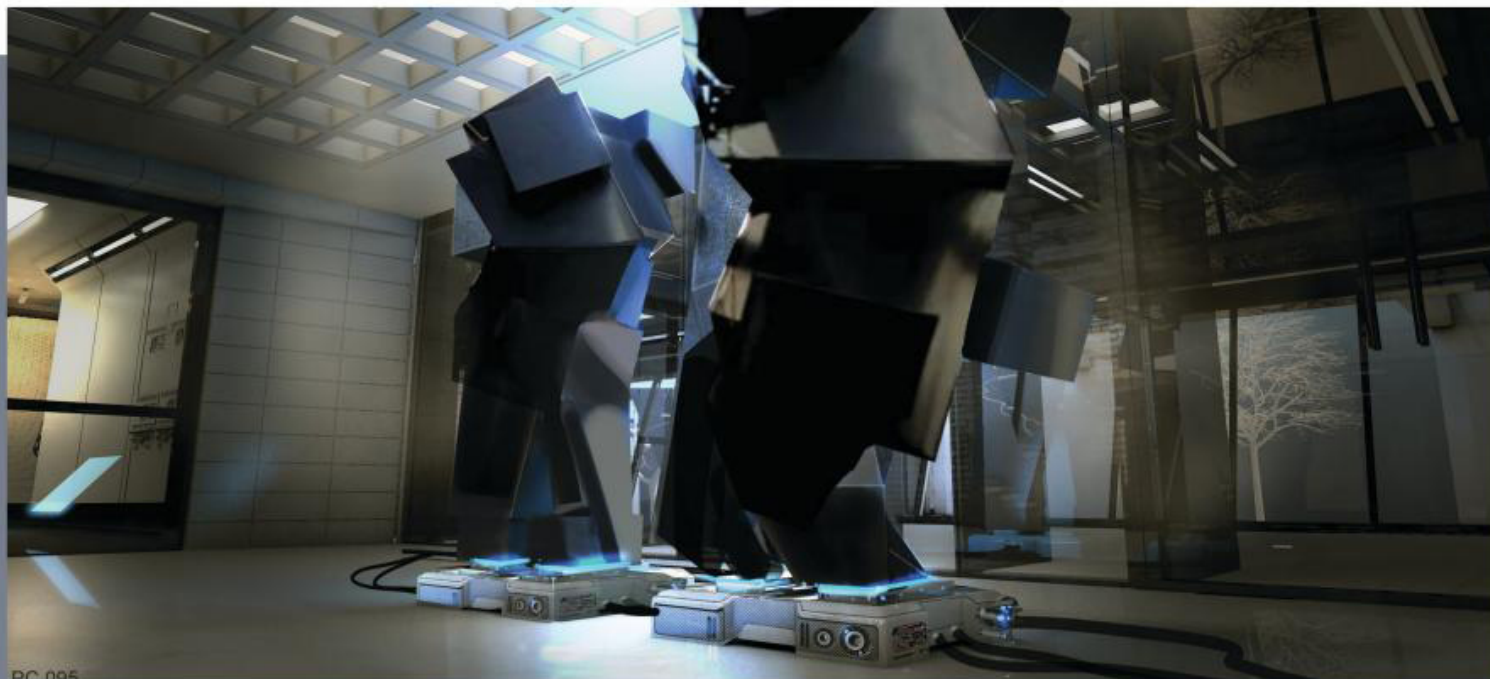
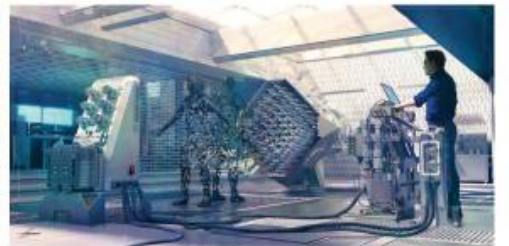




"I was asked by [Production Designer] Charlie [Wood] to develop a space/time-travel device that would be built on location—a factory used for the Avengers' compound," Concept Illustrator Ivan Weightman says. "Charlie expressed that he wanted to make use of the location's huge panoramic window that would silhouette the characters and capture the natural morning light, the dawn of what would take place. After some initial research listening to MIT lectures, we picked up on theories of rotational gravitational mass that can create closed time—like curves—and from this, I

developed a platform in the round that also played nicely in framing and uniting all the characters within. Designing a glass platform and an arc of lenses around the characters, we designed it to look like a large-scale light experiment where all the components could be visible. We then developed a virtual headdress of lenses that could then provide opportunities for visual effects and theories of light-wave diffraction. After designing it directly in 3D, I animated the design and then provided that 3D information so that it could be brought in by the Art Department set build and VFX build."

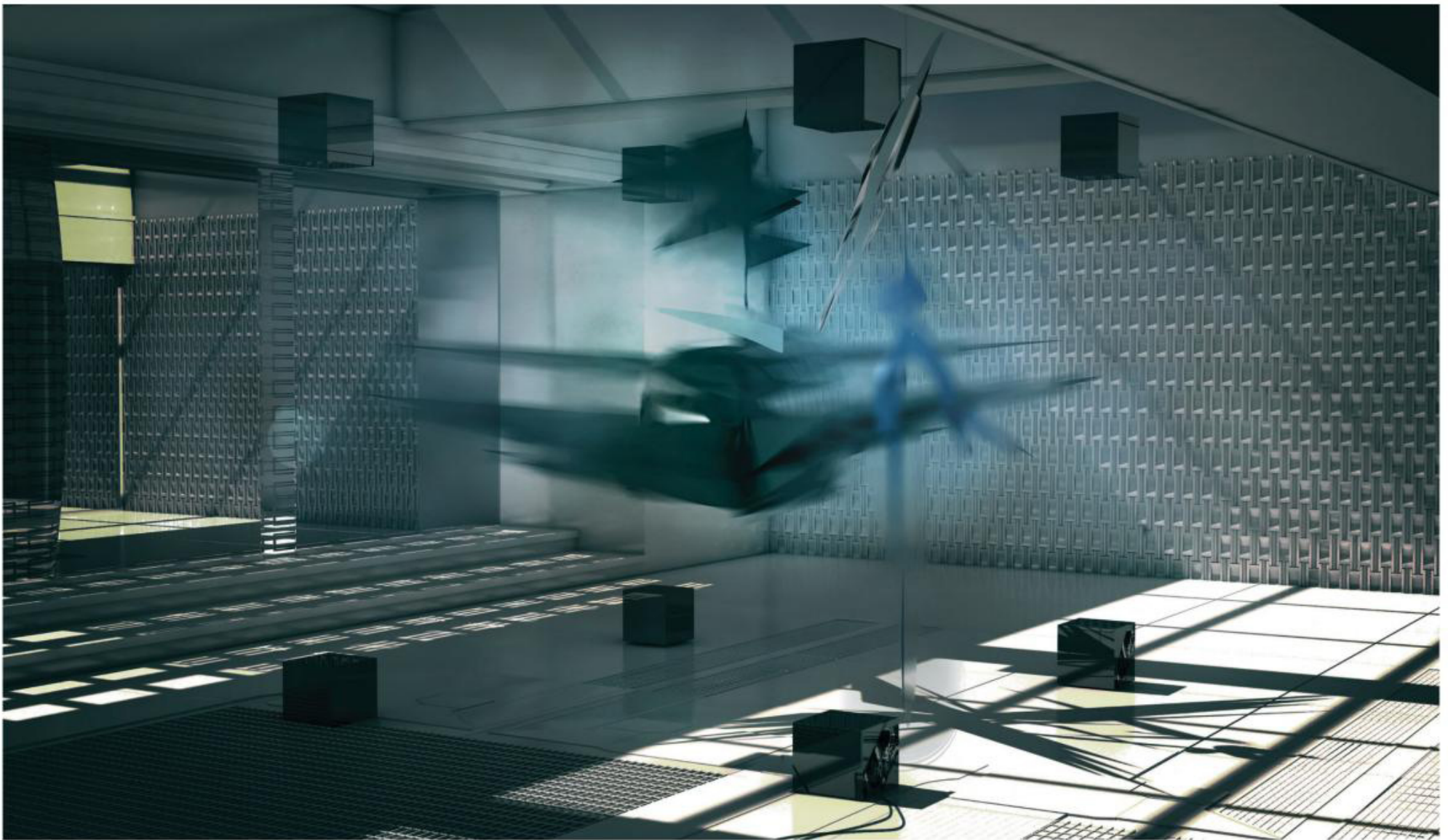
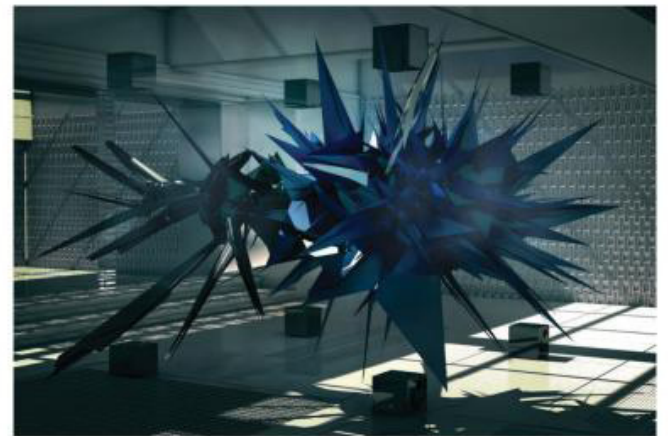
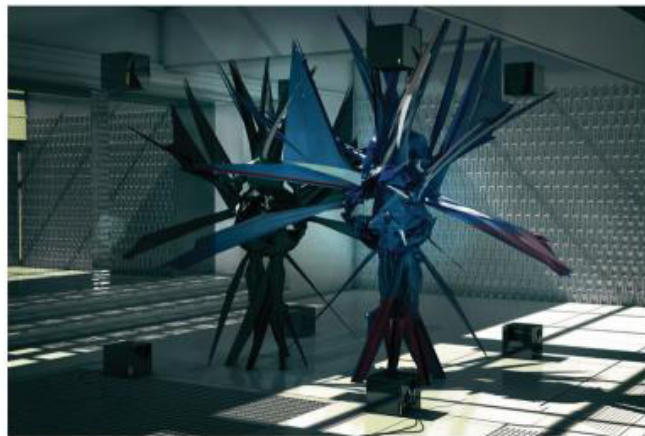




▲ HARGREAVES
◀ CATLING

PC 095

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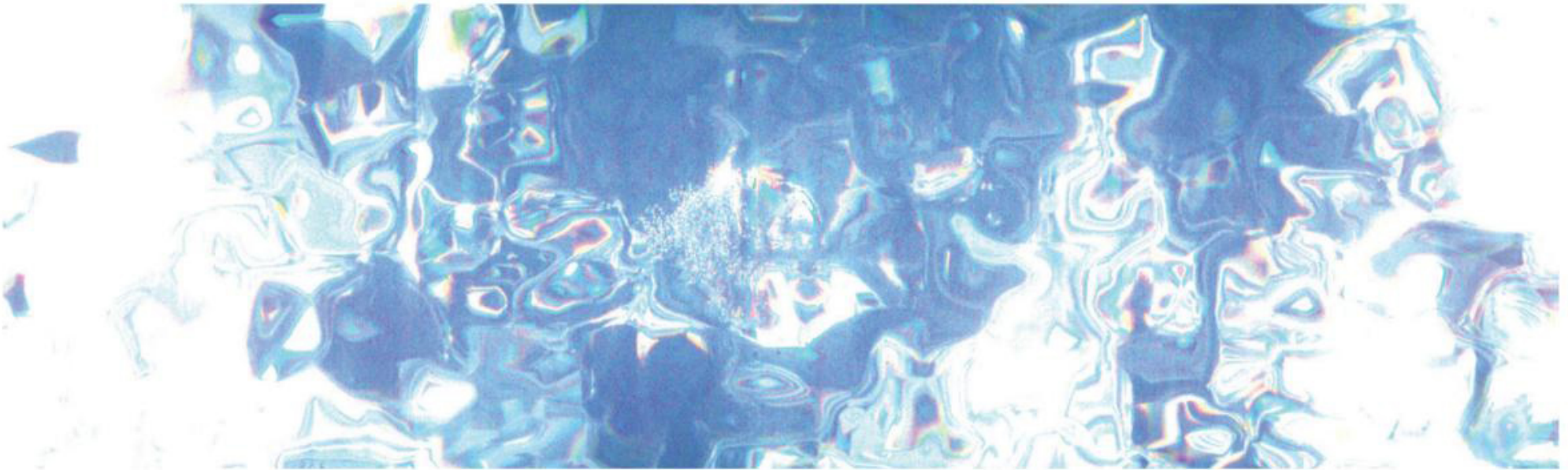
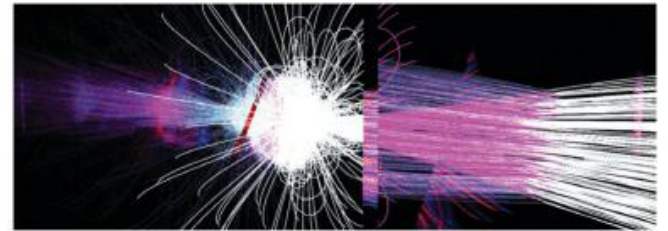
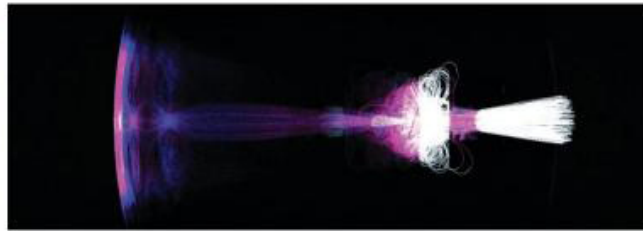
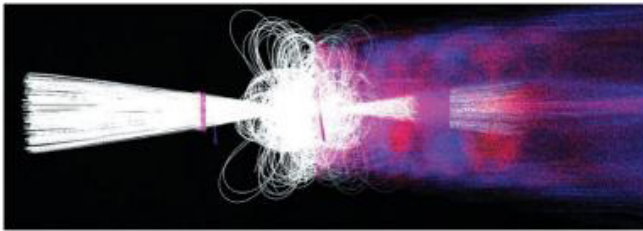




TIME HEIST

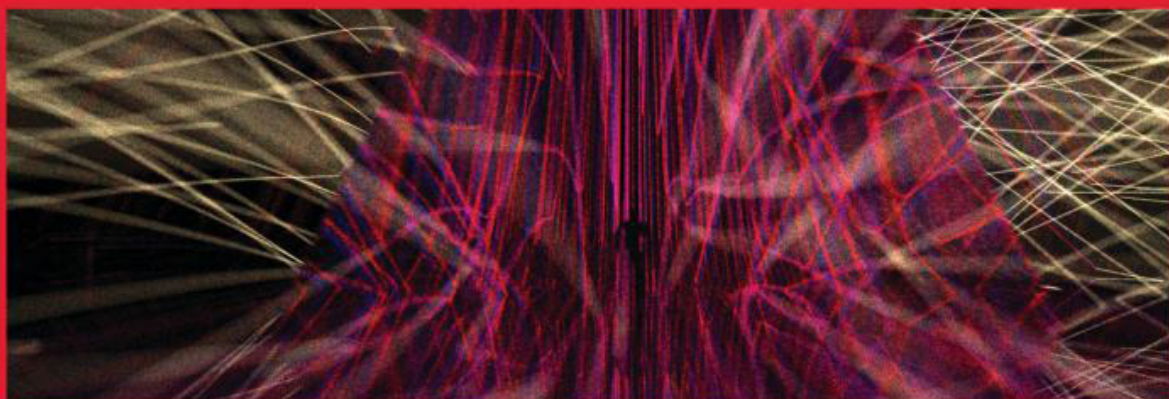
Thanos has used the power of the Infinity Stones to destroy Stones themselves. Needing the Stones to undo what the Titan has done, the Avengers must travel back in time and obtain them before they were destroyed. "How do you collect the six Stones?" Screenwriter Stephen McFeely says. "Well, we know where the Stones were over the course of these twenty-something movies." It turns out knowing where the Stones are is the easy part.

That knowledge gave filmmakers a bevy of options when deciding which previously established locations our heroes would visit. "Time travel is a familiar trope to storytellers," McFeely says. "There are some classic movies that we wanted to approach. Hopefully, there's a certain delight to being able to go back to moments you've seen before and explore them in new ways. That's the biggest candy-corn piece of the middle of the movie."





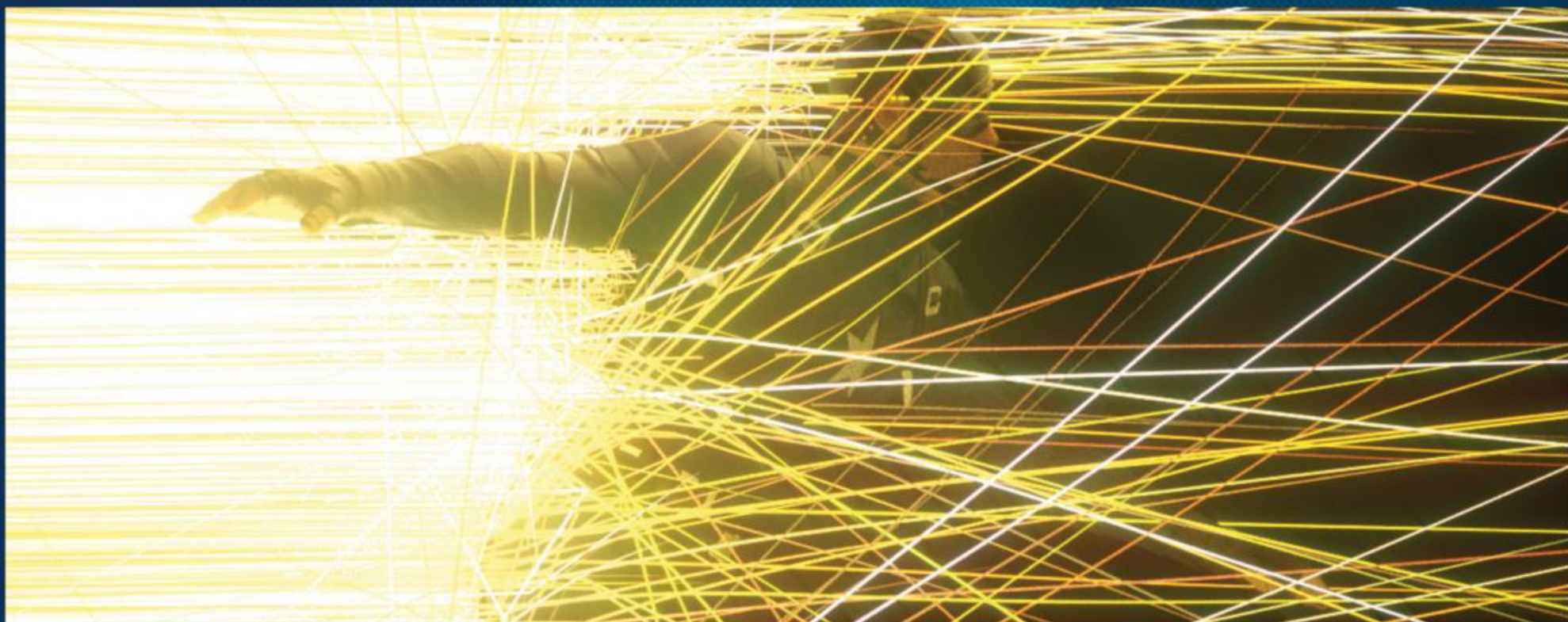
Before our heroes arrive in the past, they travel briefly through the Quantum Realm. While Scott Lang has been in there before—as seen in *Ant-Man* and *Ant-Man and the Wasp*—it is a first for the other members of the time-heist squad.

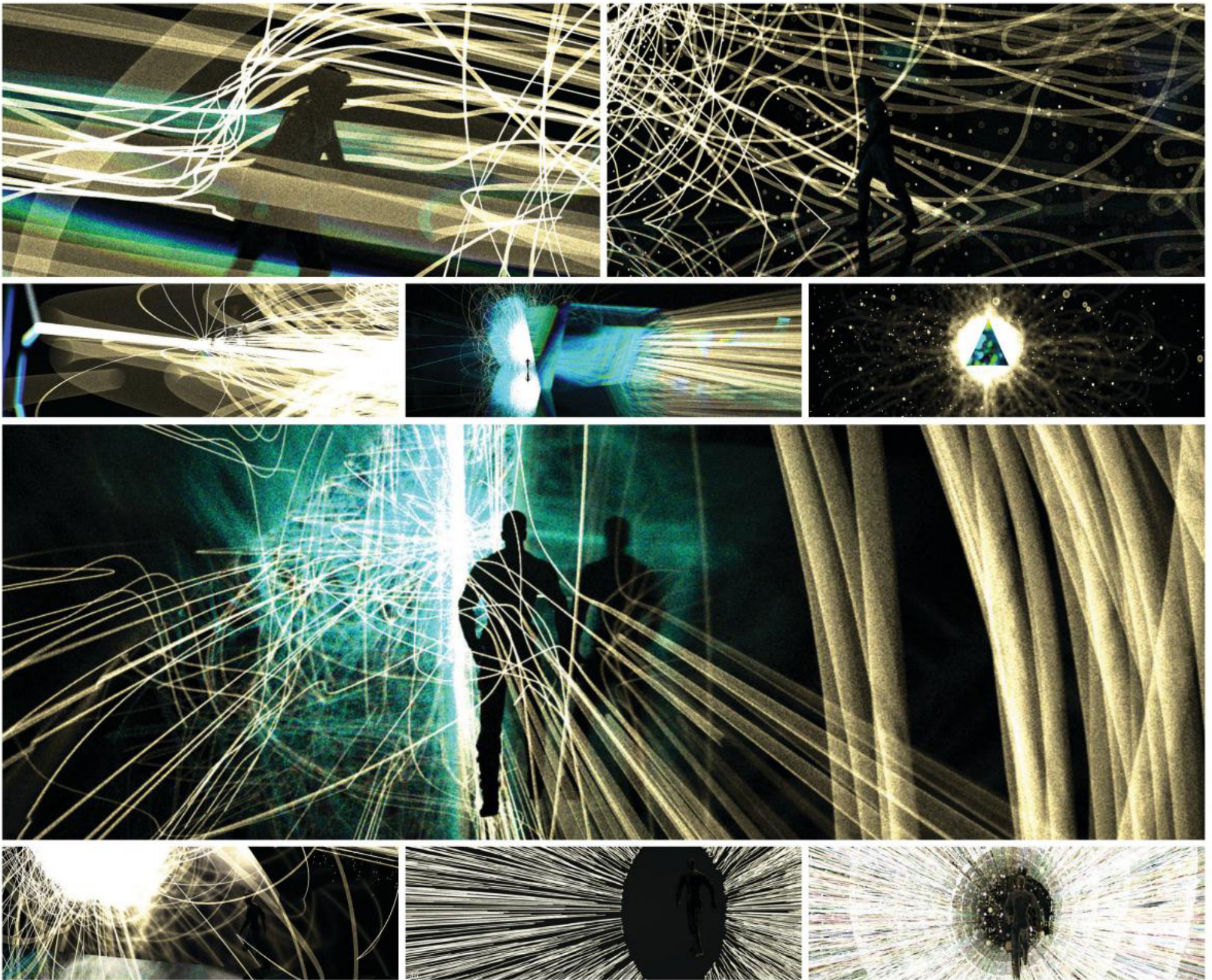




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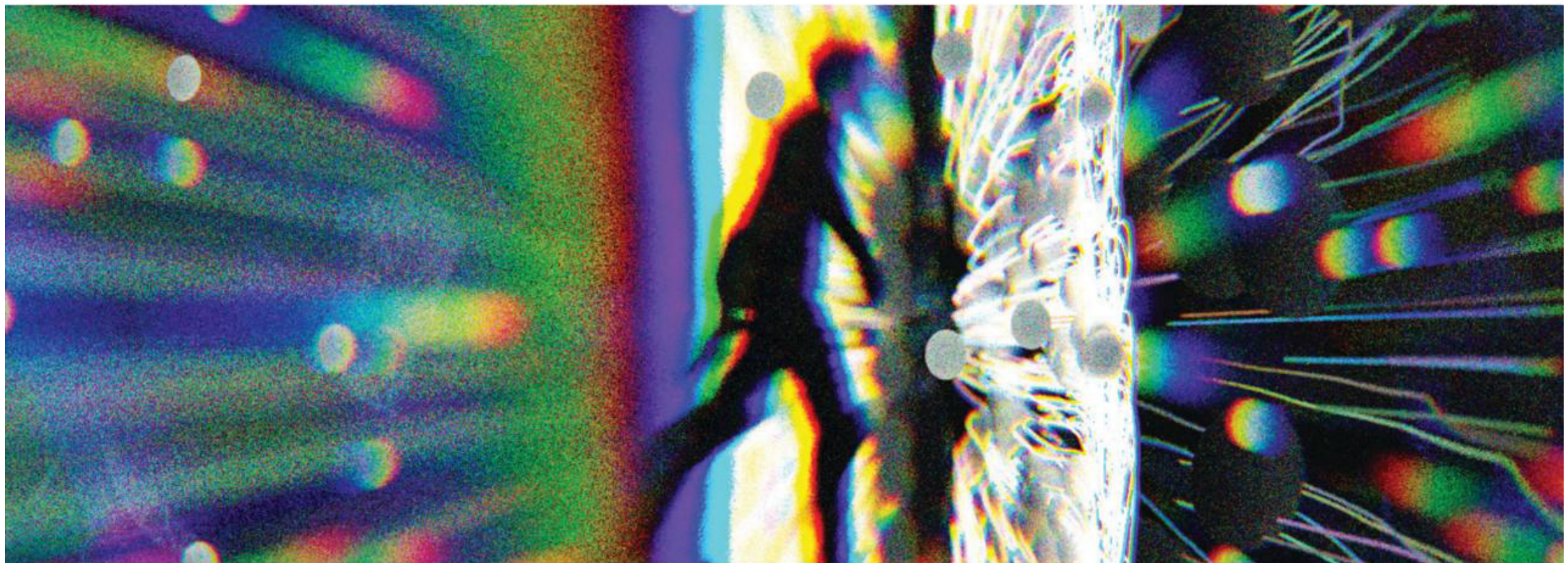
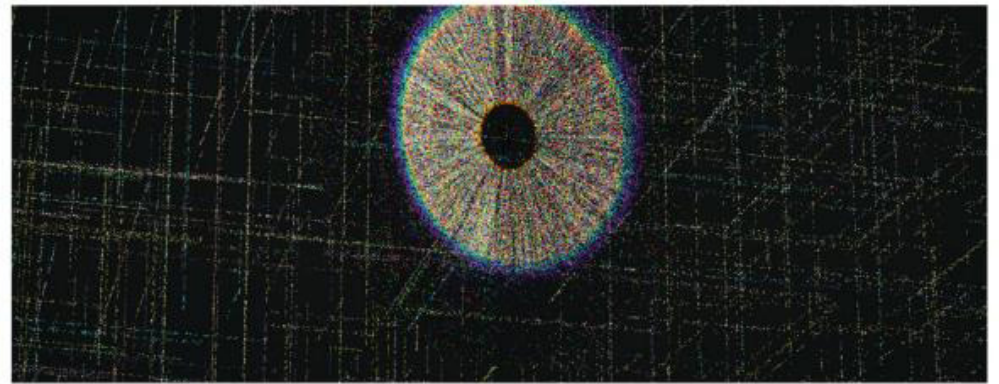
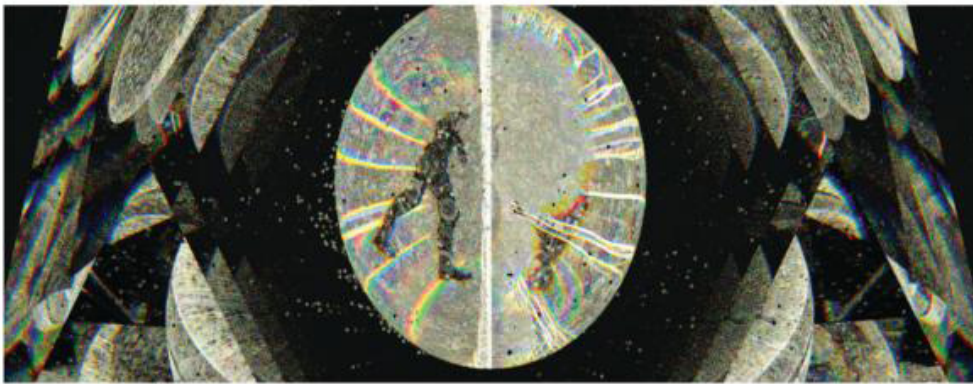
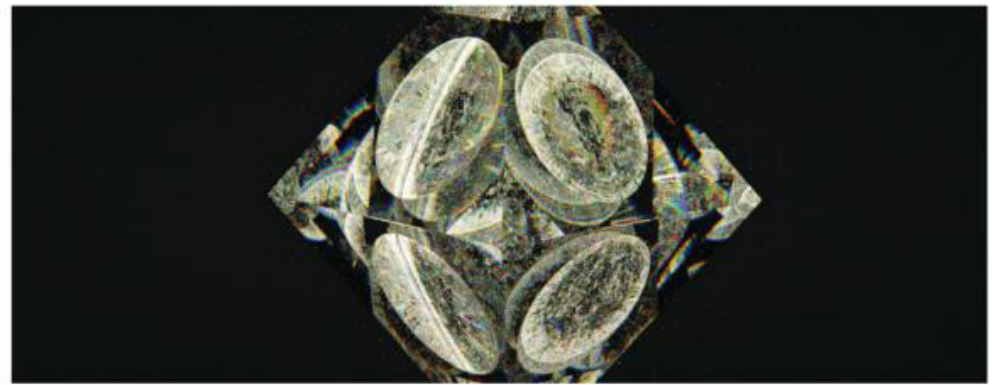
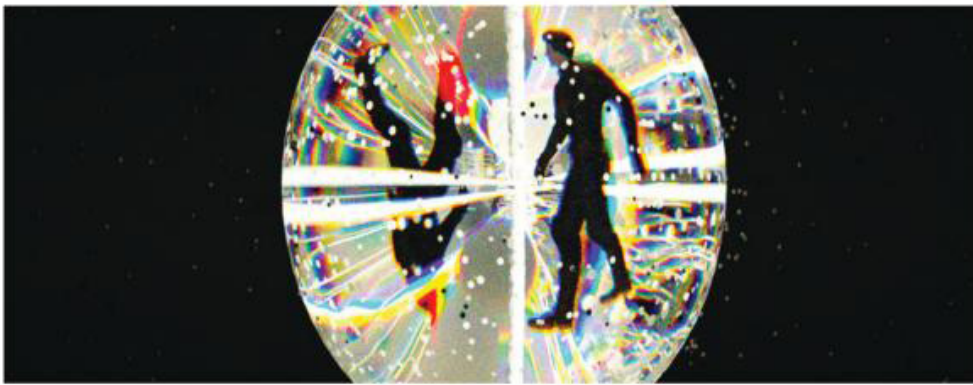
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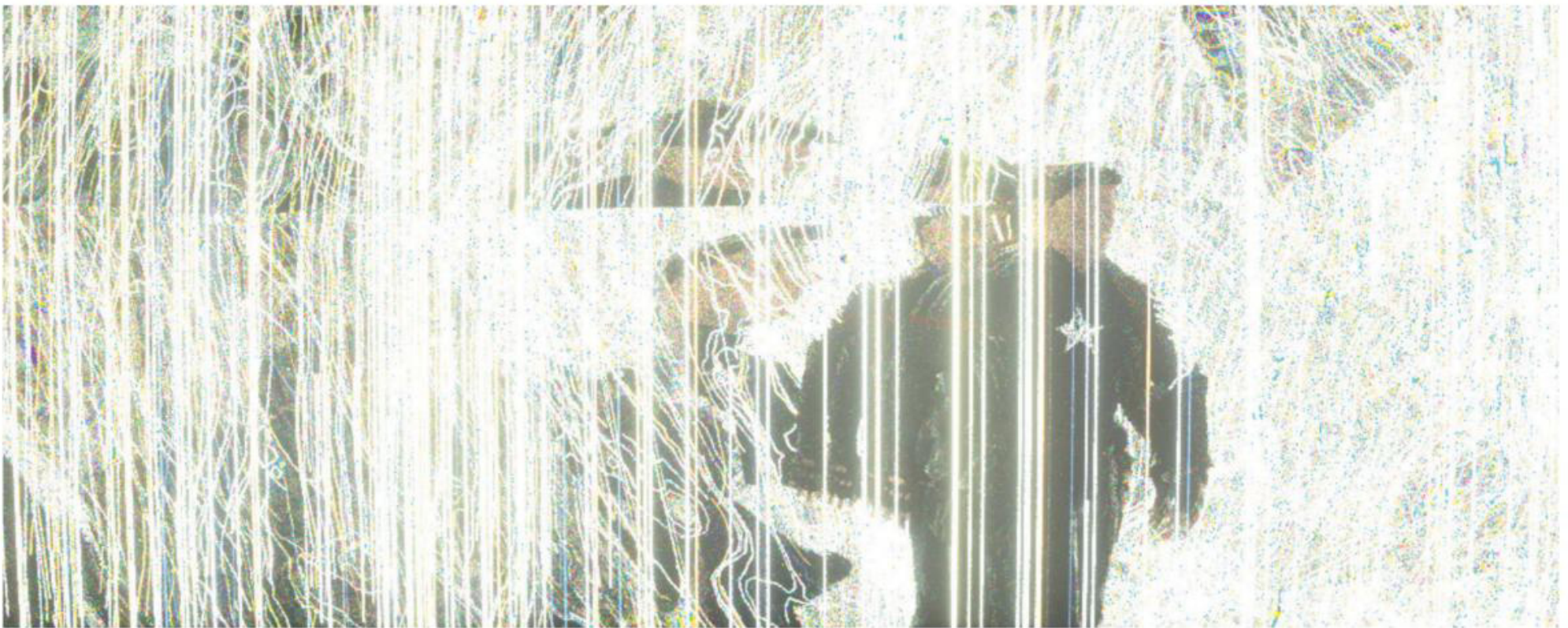
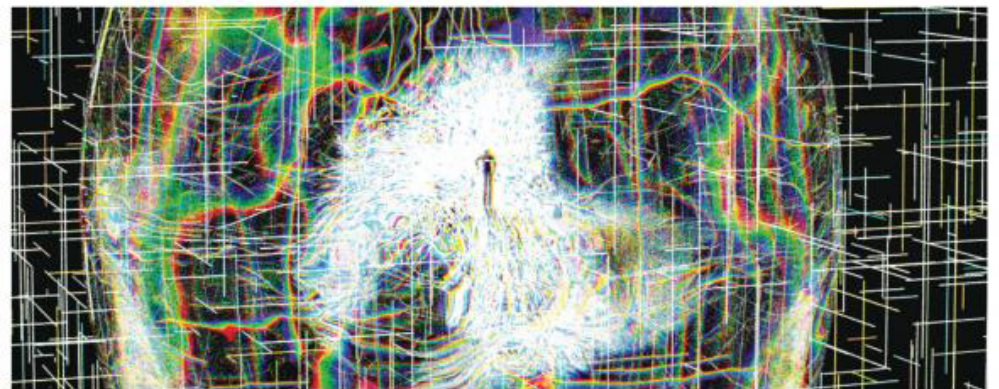
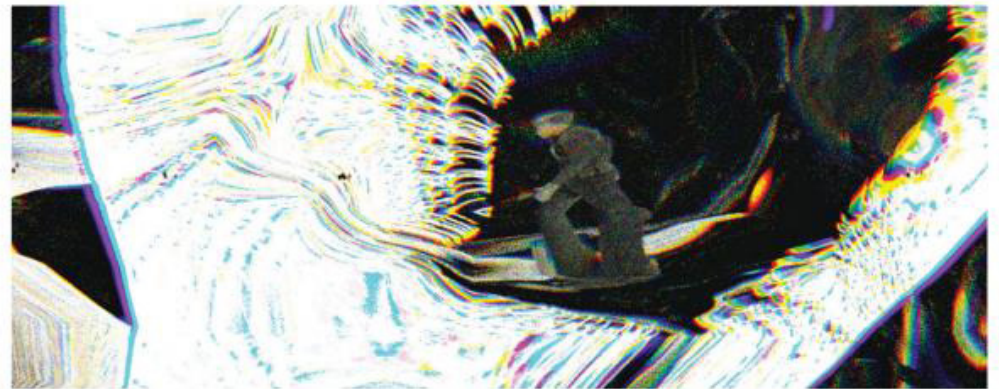
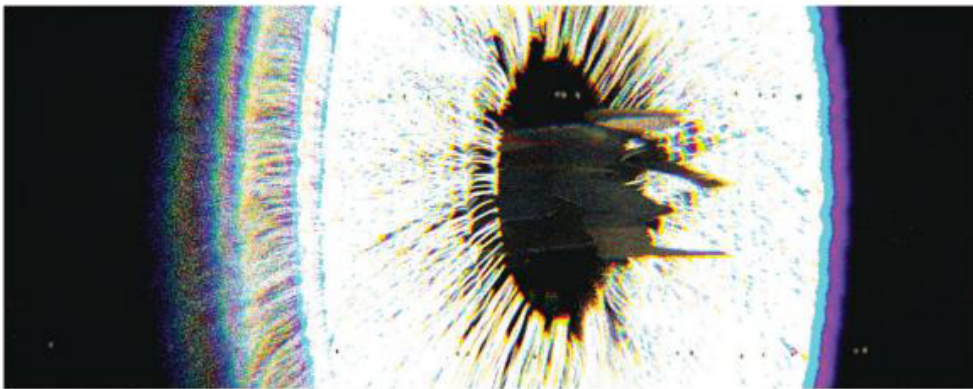


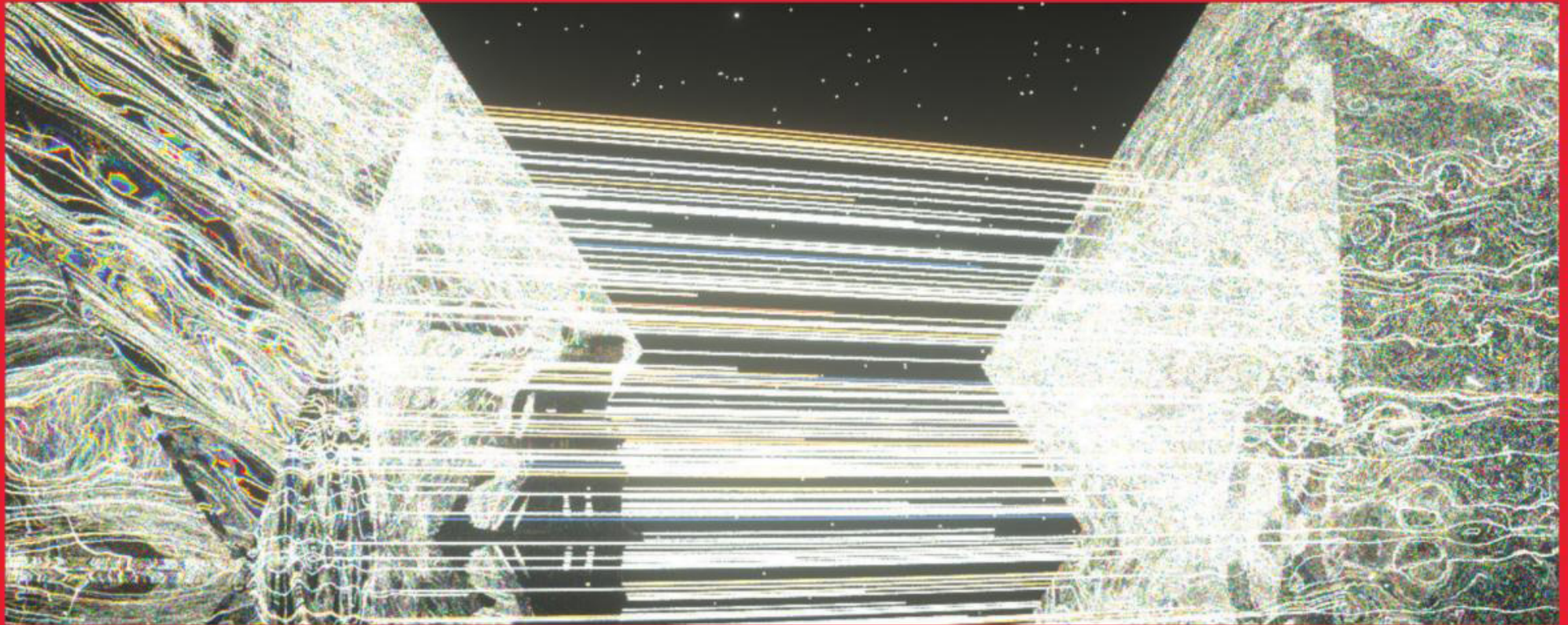
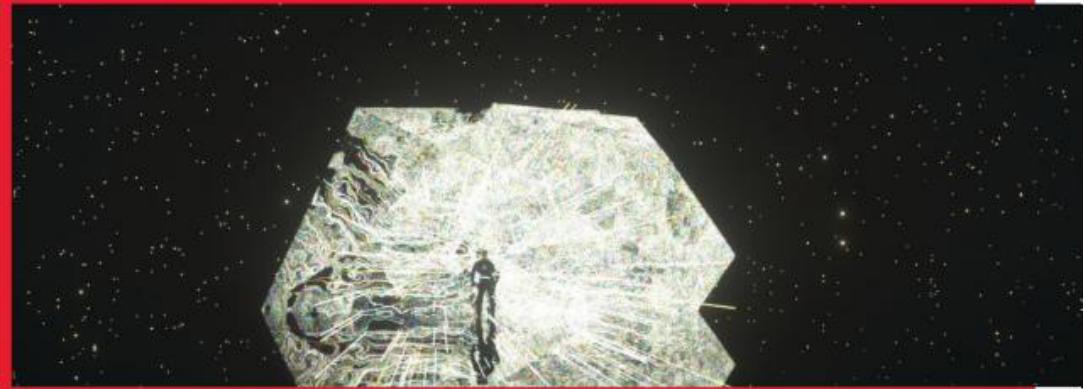
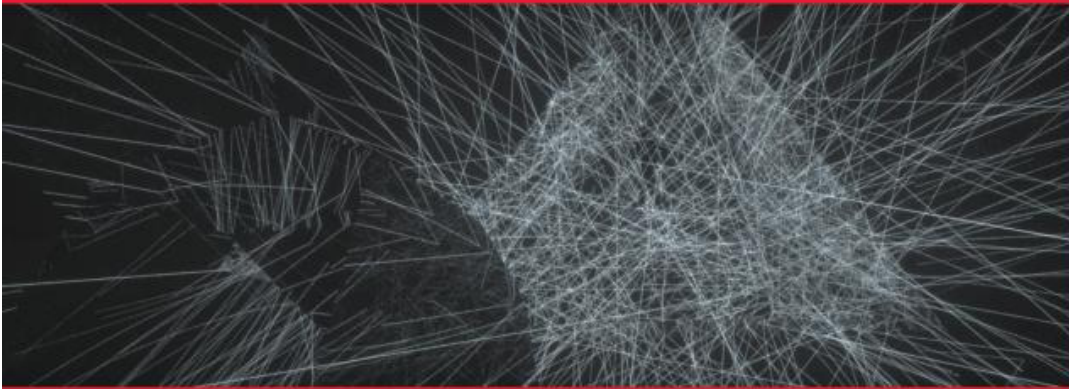


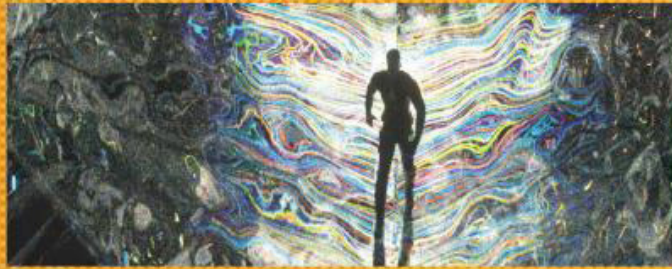
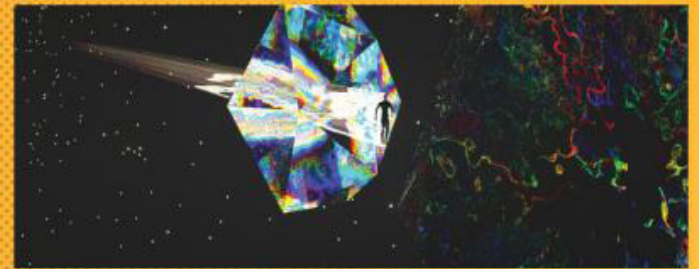
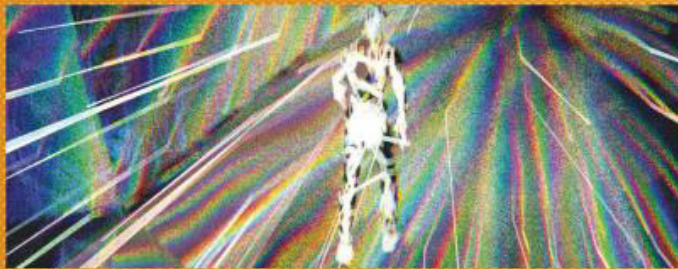
AVENGERS: ENDGAME

SCHIRLE

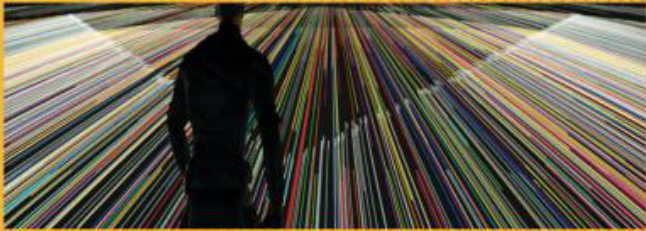


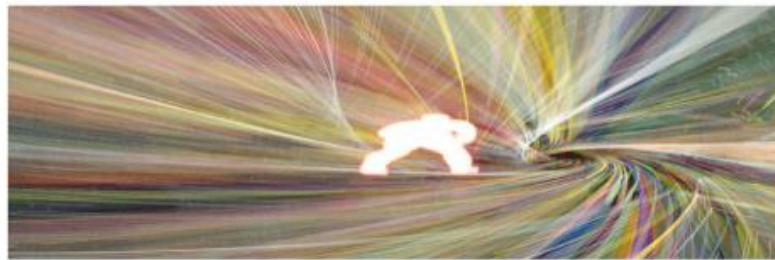
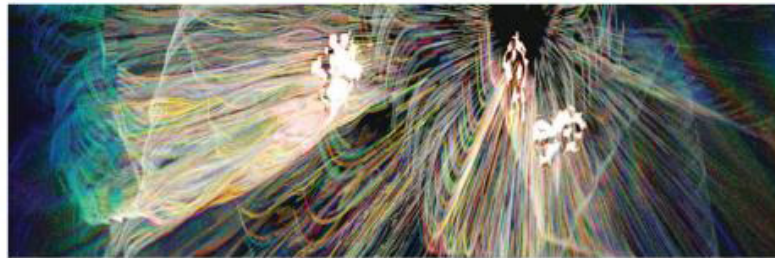
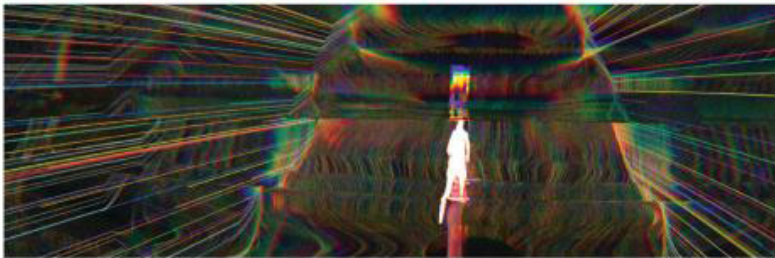






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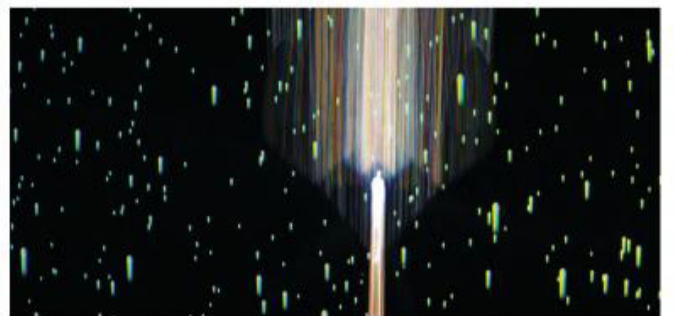
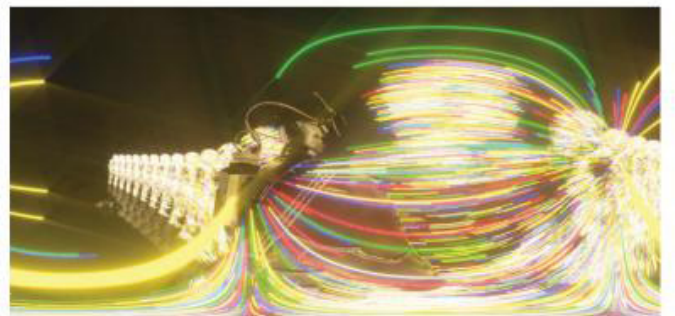
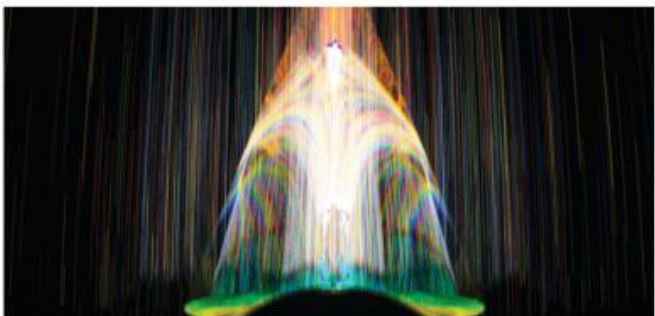
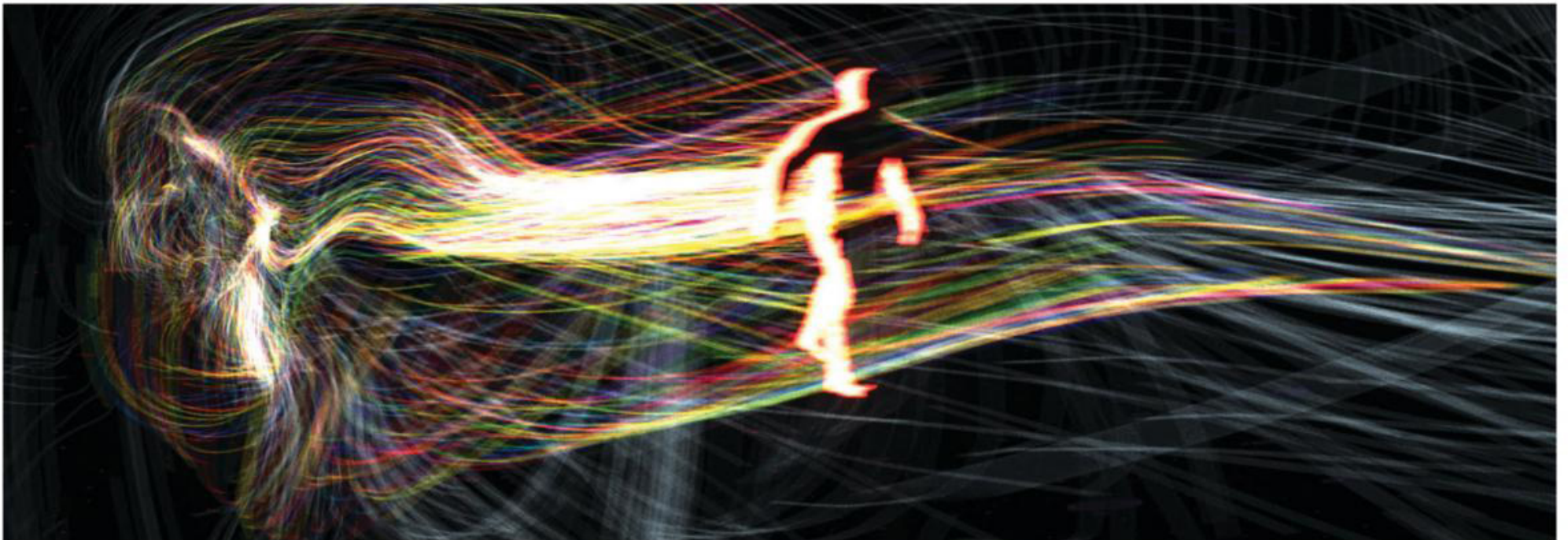
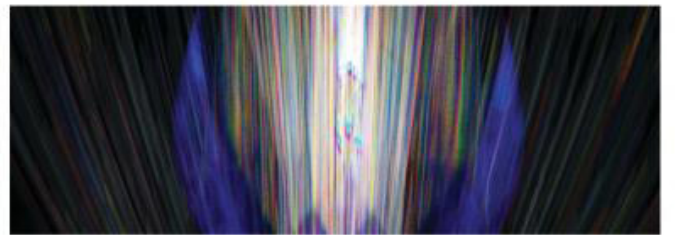


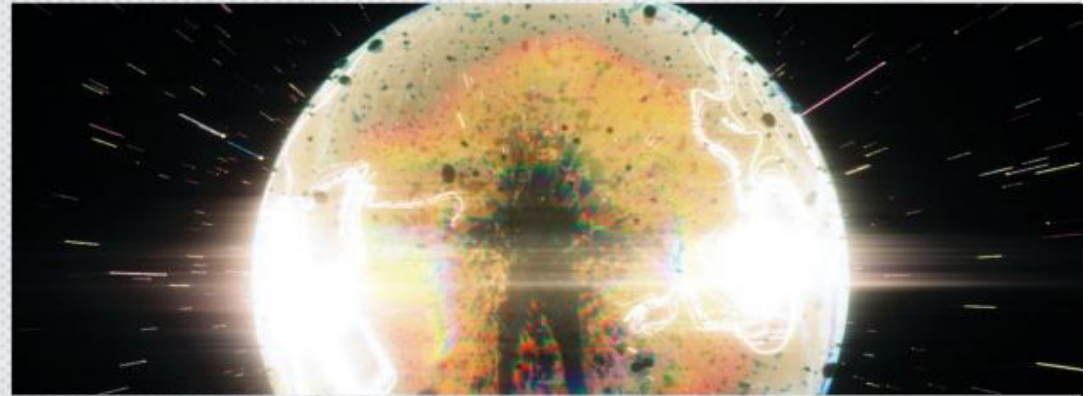
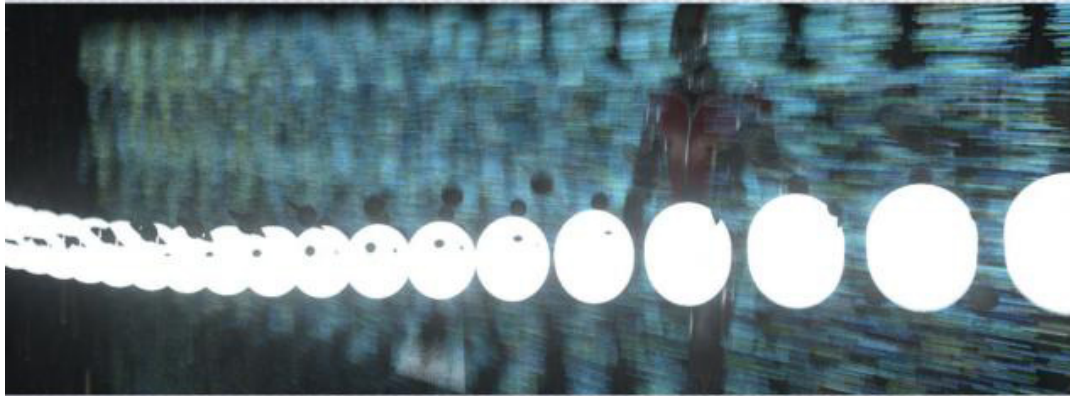
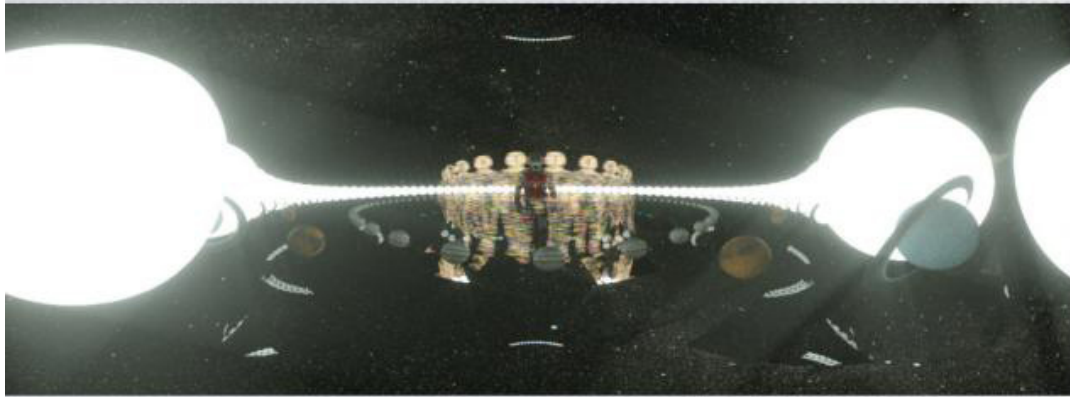


AVENGERS: ENDGAME



SCHIRLE ■





AVENGERS: ENDGAME

SCHIRLE ■



MORAG

To find the Power Stone, Nebula and War Machine head to Morag to intercept the solo-adventuring Peter Quill and his run to grab the Orb—and the purple Stone inside it—for himself. “One of the Stones was on a planet called Morag, seen in the beginning of *Guardians of the Galaxy*, which had only recently been exposed to air and light because it had been underwater for so long,” McFeely says.



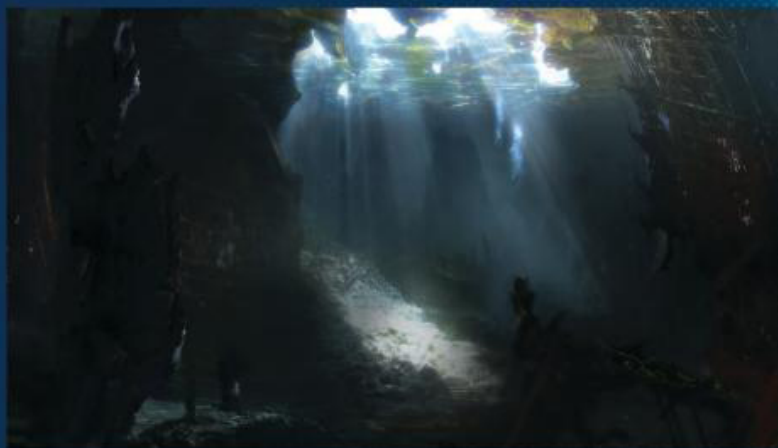






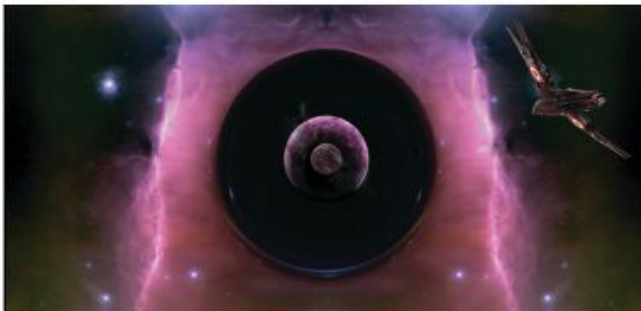


Filmmakers almost had *Nebula* and *War Machine* retrieve the Orb before the ocean on *Morag* had receded, leaving the temple containing the Power Stone fully submerged. "This is theoretically the building that Quill goes into at the beginning of *Guardians* to get the Orb," Screenwriter Christopher Markus says. "Here it's still underwater."





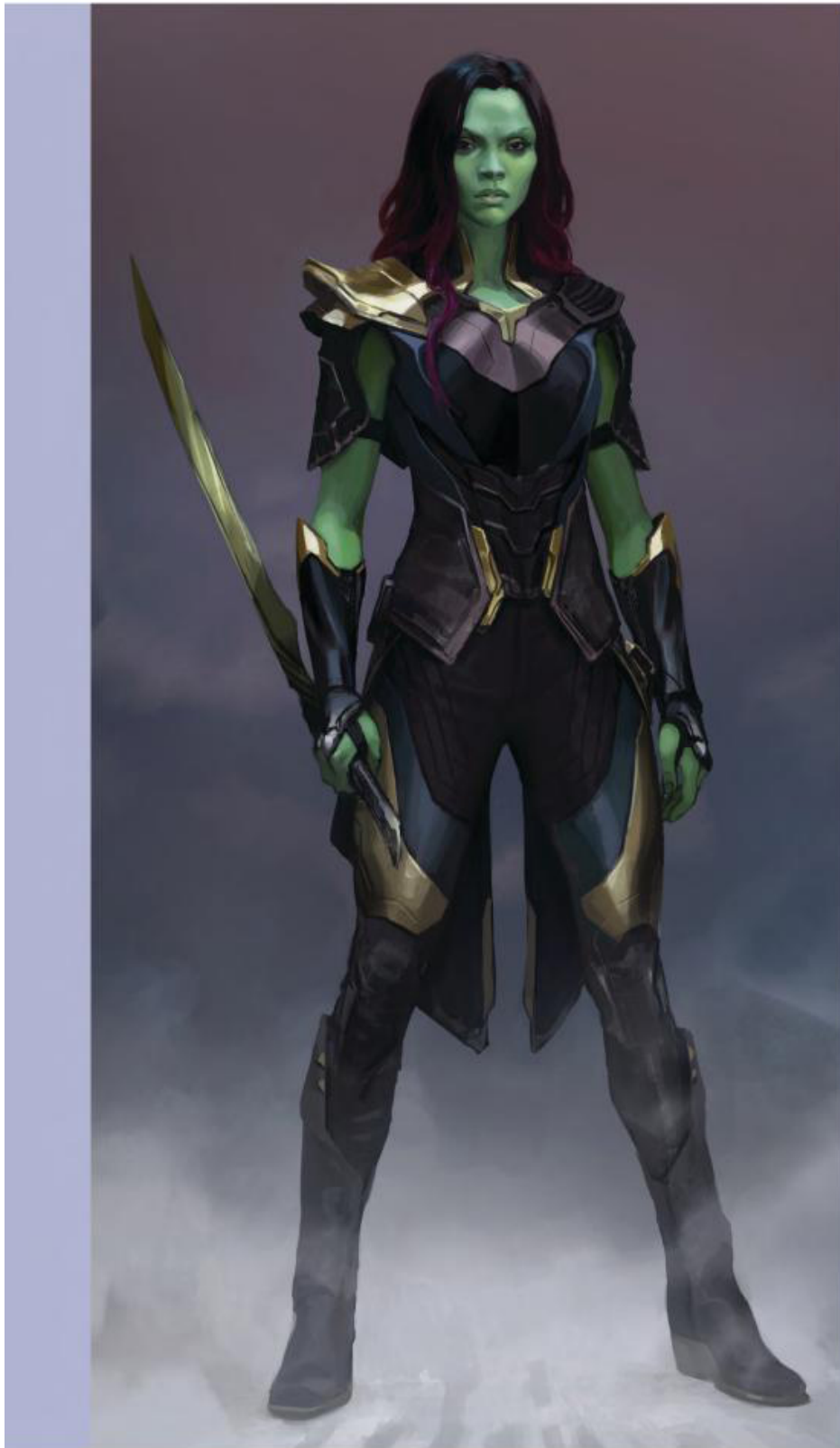
While Nebula and War Machine pursue the Power Stone on Morag, Clint and Natasha fly to Vormir to obtain the Soul Stone.



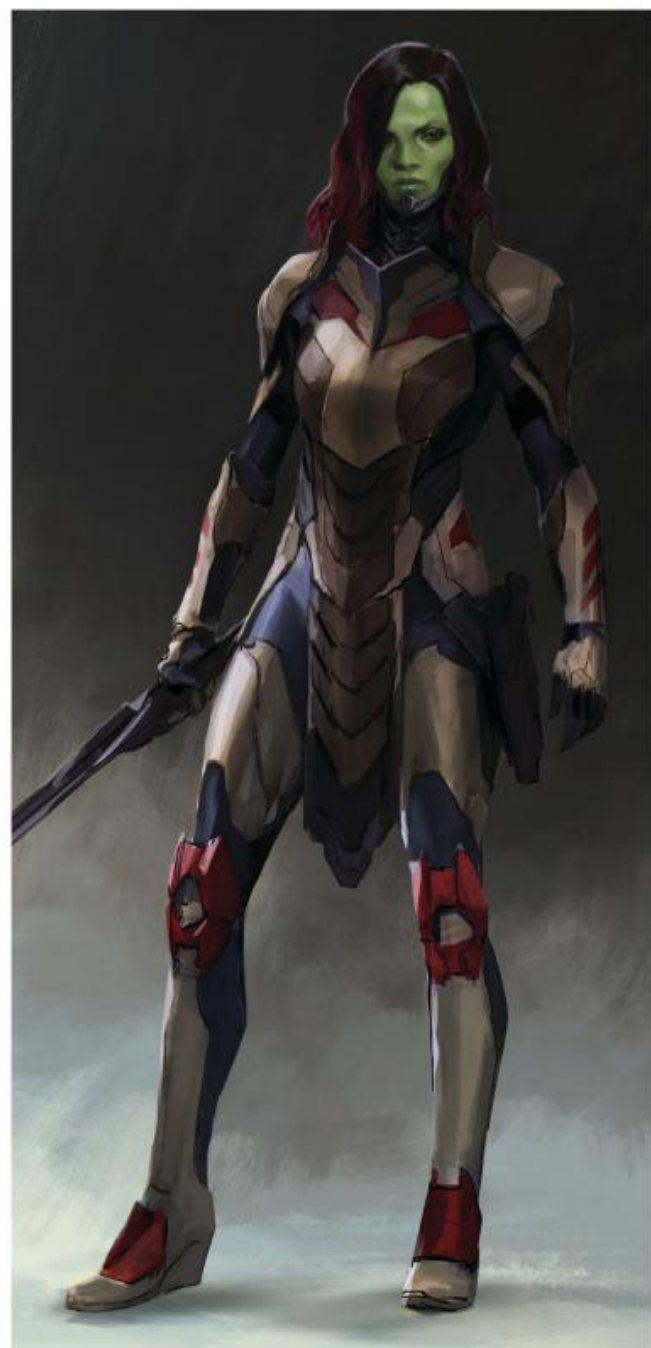




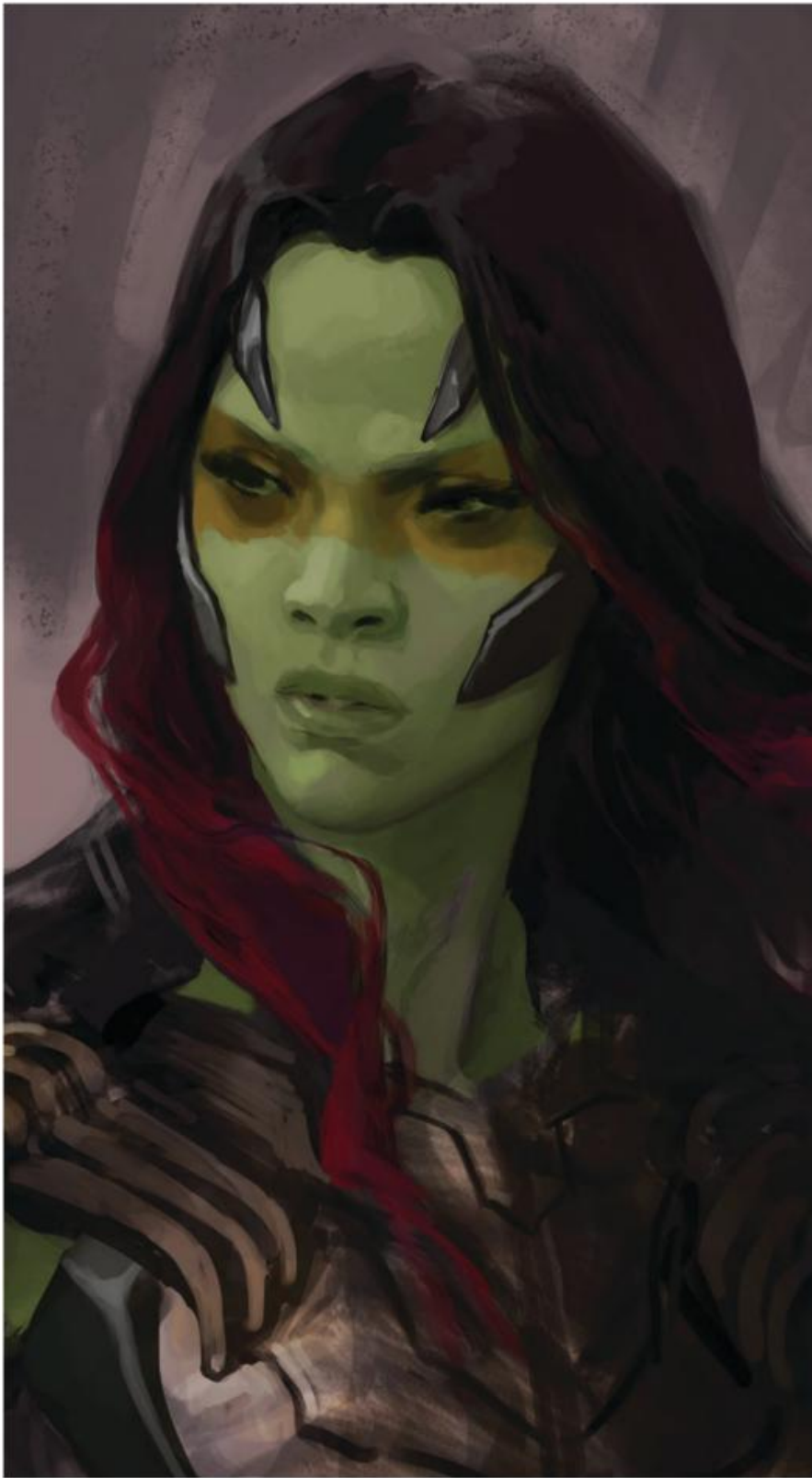
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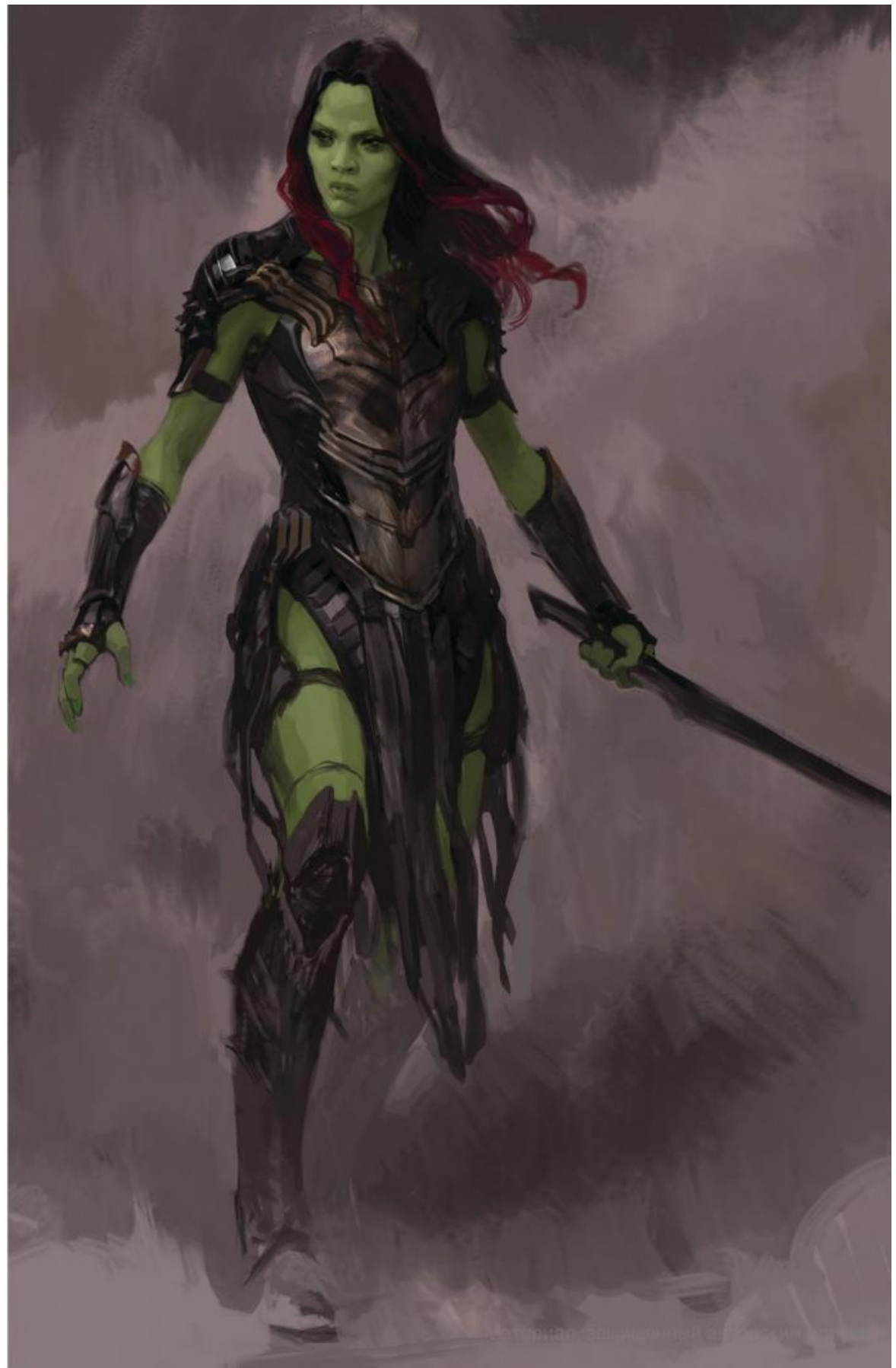
GAMORA



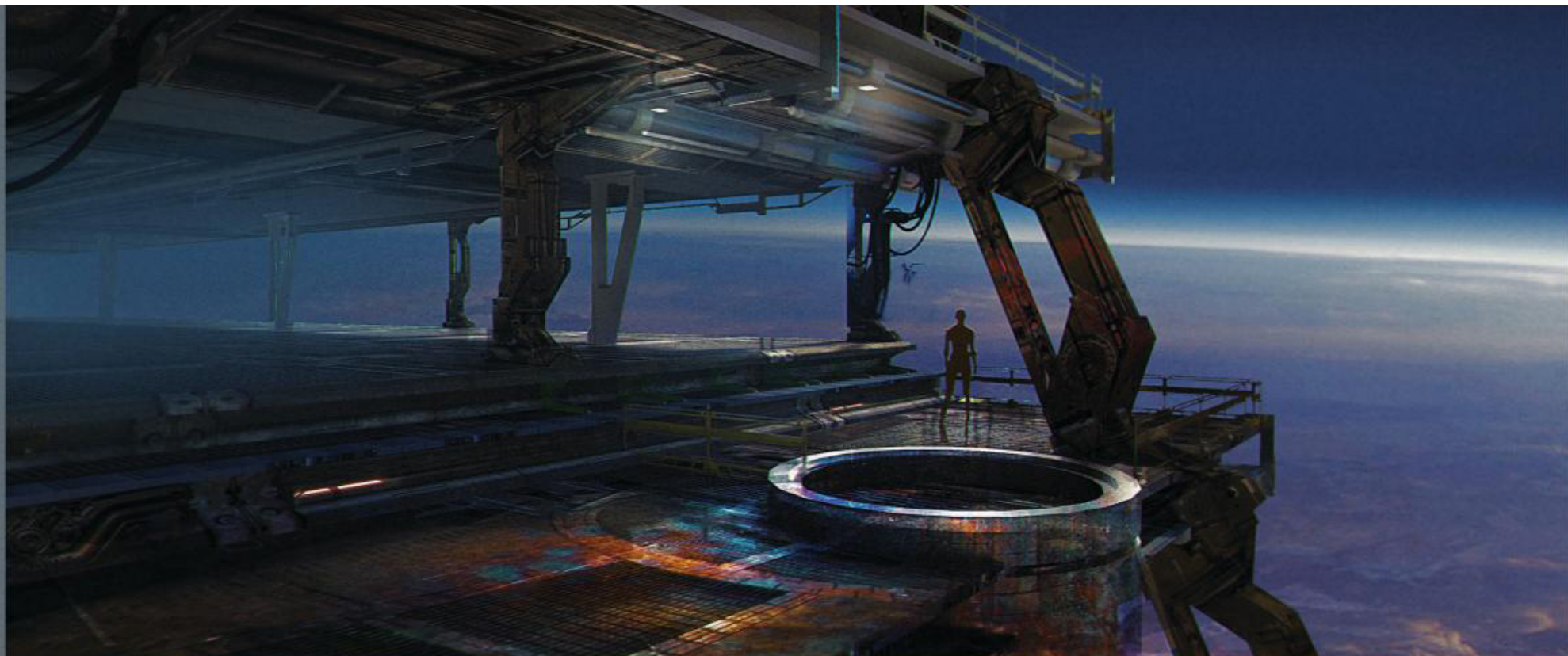
"You have to remember this is a Gamora who is probably a day or two away from the beginning of the first *Guardians*, where she is sent to Xandar to go steal the Orb from Quill—which means that she's already thinking of betraying Thanos," McFeely says. "She's not fully under his spell."



■ BURT





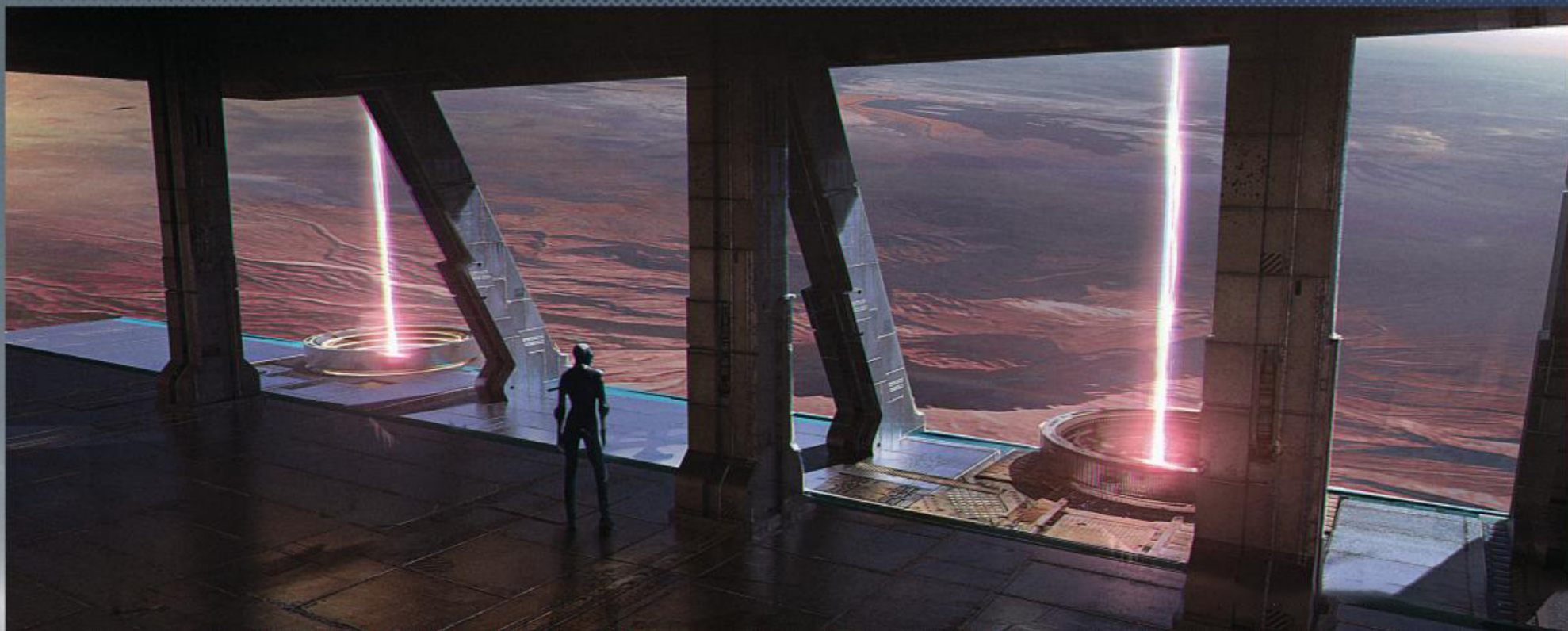


The Avengers are not the only ones seeking the Stones in 2014. Thanos and his minions actively pursue the Stones themselves.

"At the end of the day, we feel like to have emotional highs, you have to have emotional lows in drama," Director Anthony Russo

says. "We knew that audiences—ourselves included—had had so much joy out of these films for so many years now that if

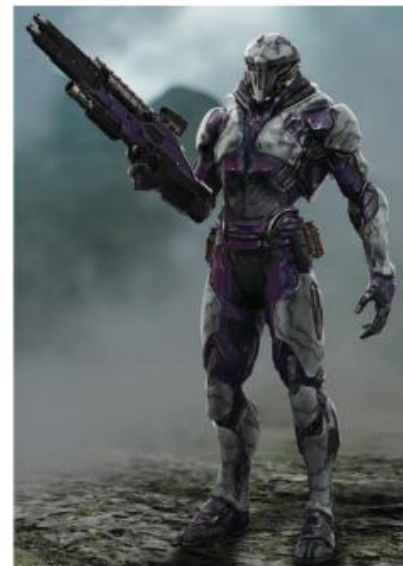
we didn't start to test that and push back against that, it would essentially just start to dissipate on its own."

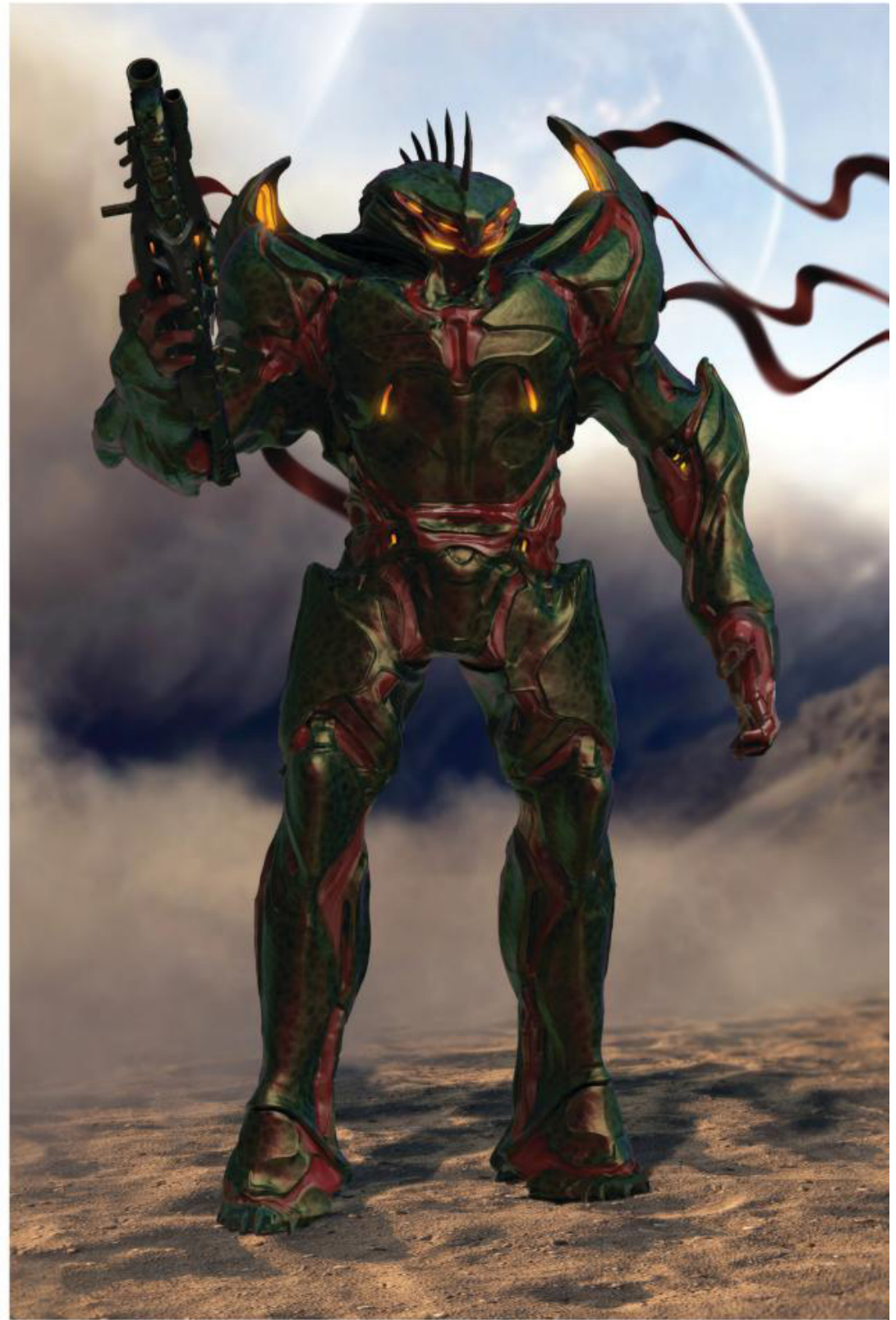




"Marvel wanted to show how powerful Thanos was even before he had any of the Stones," Concept Illustrator Josh Nizzi says. "There was going to be a huge battle

sequence where he fights a military alien race. The aliens actually did show up in the film, but only for a few seconds before being killed by Gamora and Nebula."







The Thanos of 2014 is a vengeful warrior and bears little resemblance to the reflective tactician we meet in *Avengers: Infinity War*. "The goal for this was to create a more menacing armor," Concept Artist Jerad Marantz says. "It still borrows from the shapes established from the *Guardians of the Galaxy* armor, but I was able to also utilize an earlier horn idea just by taking the armor in the helmet and bending it up. It was definitely more of a hands-on warlord design. And then I'd come up with the weapon. [Concept Artist] John Staub, a very talented guy, had done an image of Philosopher Thanos holding something that looked like a meat cleaver. It was small, but I remember looking at that and thinking that it was brilliant, and for this regal warlord I wanted to do something similar. Essentially, I made the blades longer, and I duplicated them. It just amplified his brutality."





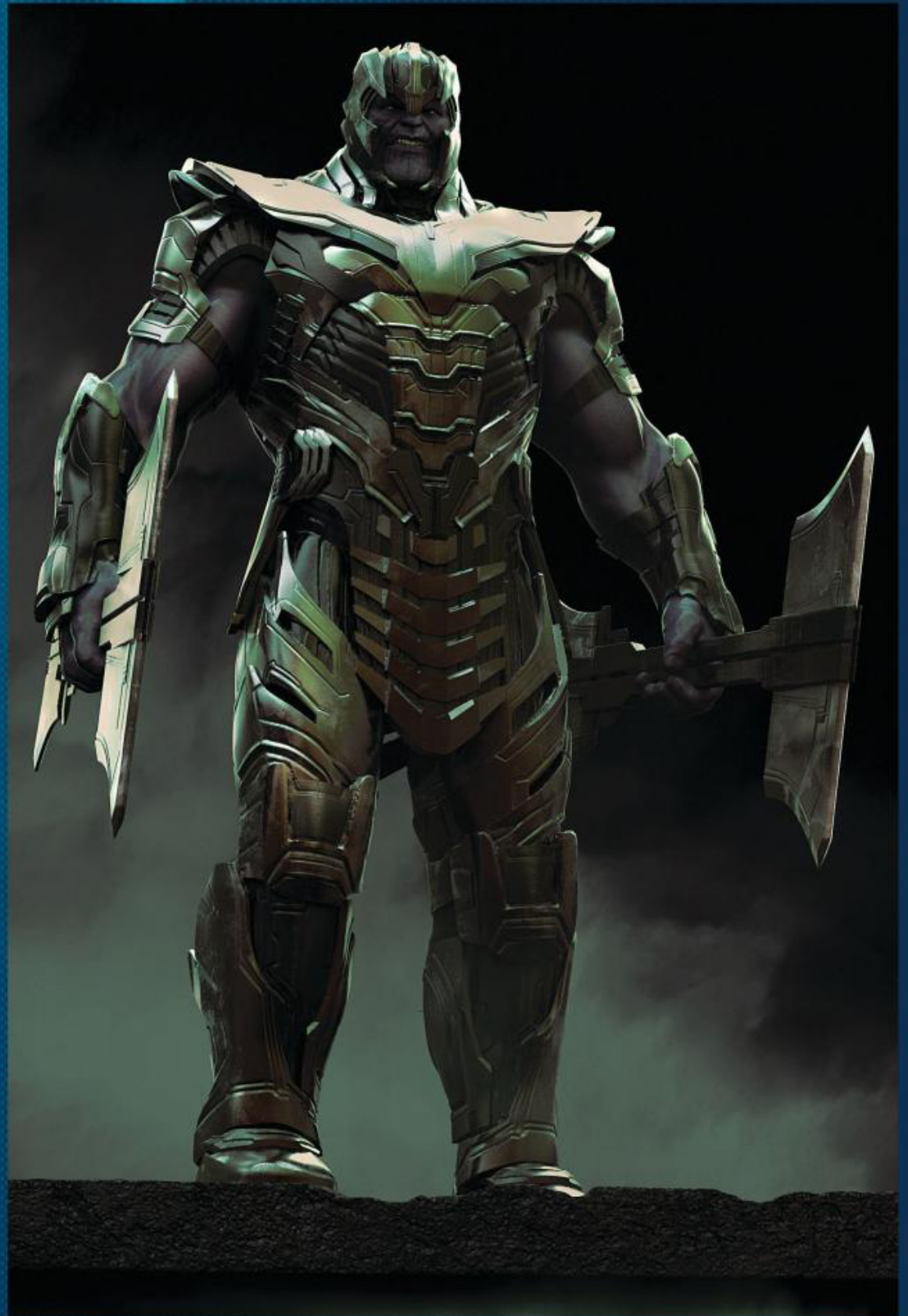


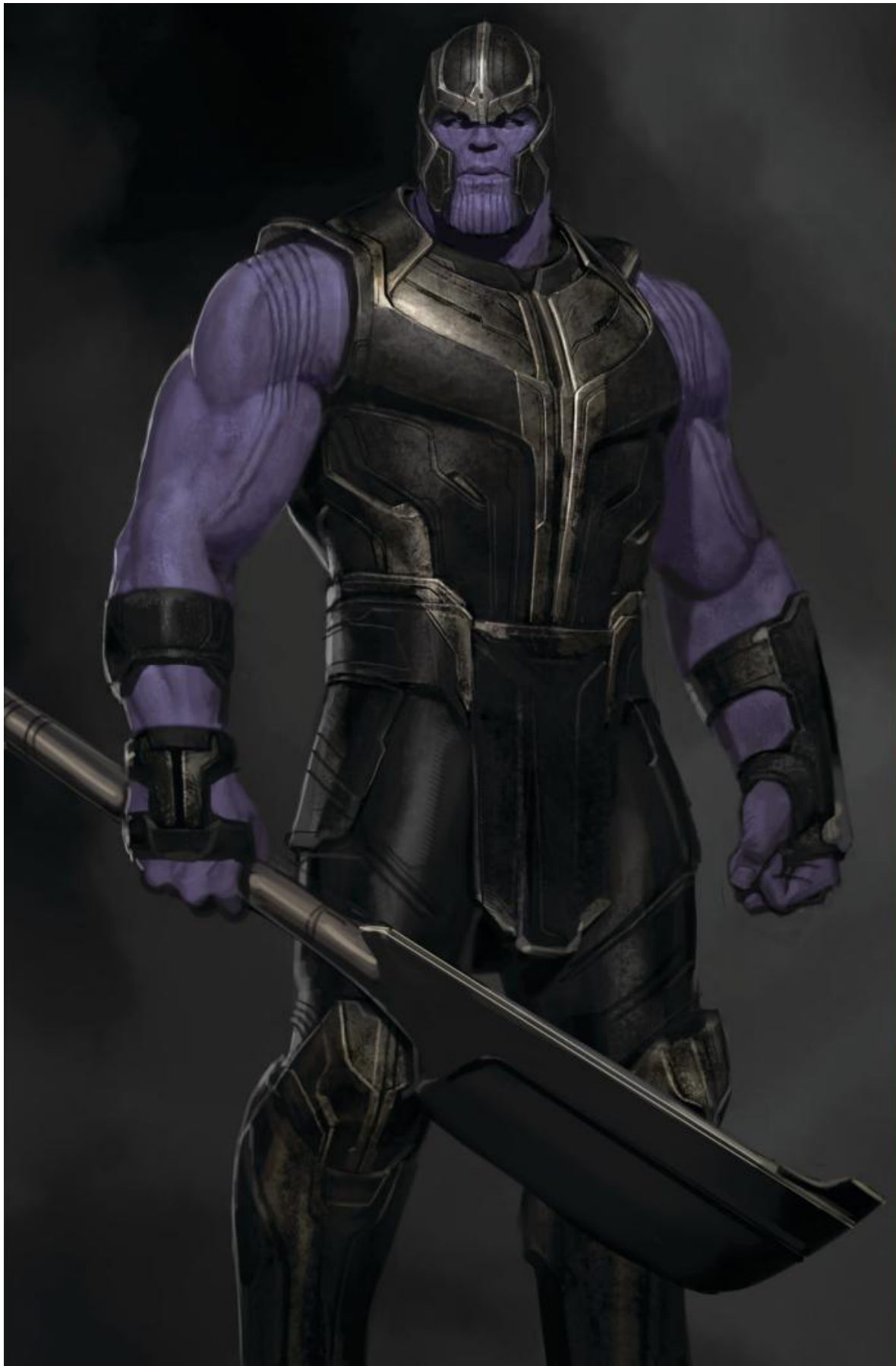
AVENGERS: ENDGAME

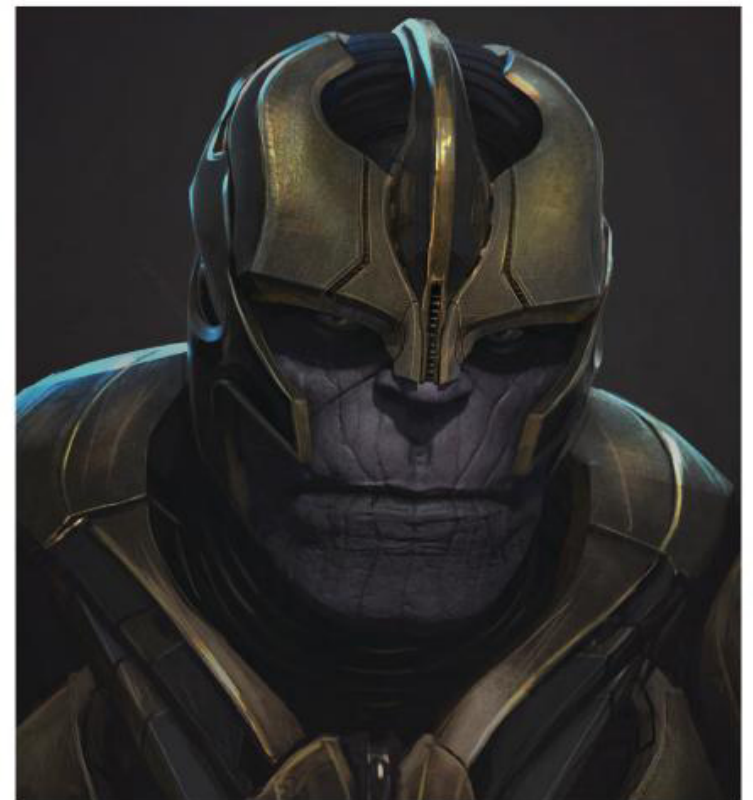




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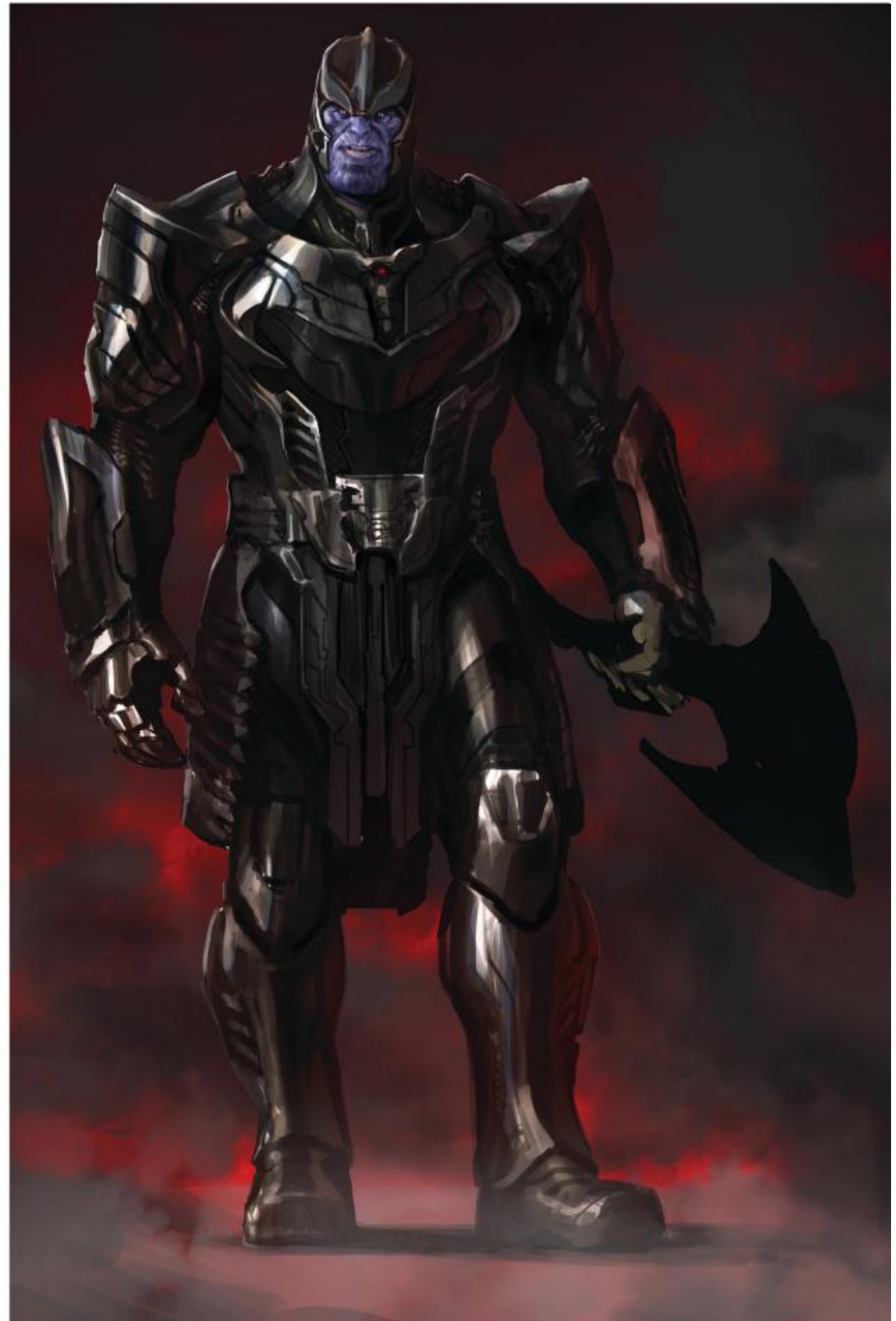






AVENGERS: ENDGAME





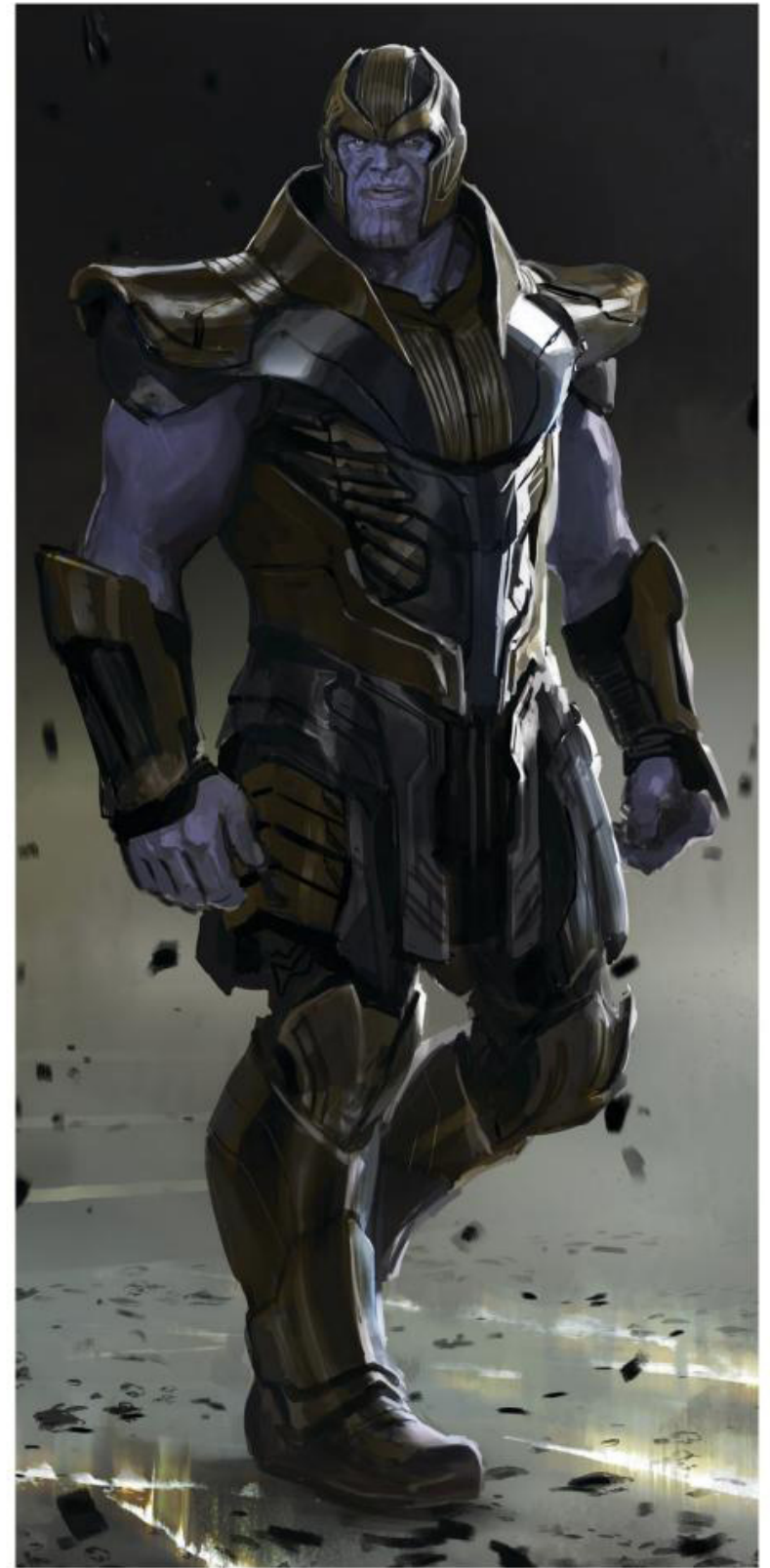


AVENGERS: ENDGAME



"Having done the first movie, that was the Thanos that I got to know very well and I understood very well," Josh Brolin says. "And then once we got into the second movie, you basically have three versions of Thanos. You have what we experienced in the first movie, and then you have two extremes in the second film. He still has—even more than the first movie—an acute, youthful rage to him that motivates him. It's very specific, and it's very refined—but raw. That's what it feels like. It feels very raw. Whereas the other side of Thanos is also raw, but in completion."





BURT ■

TIME HEIST



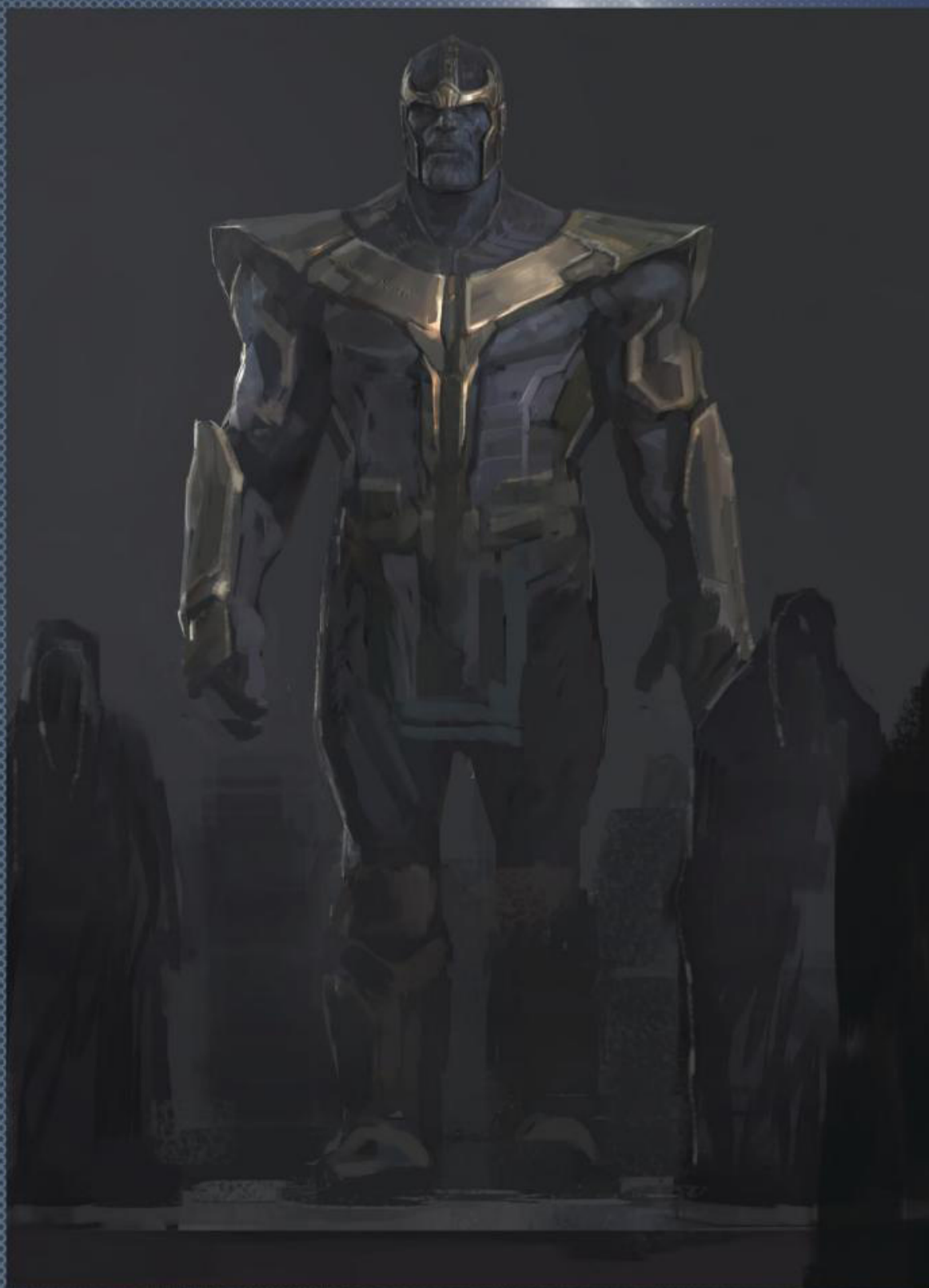
■ MARANTZ

"For these concepts, I was going more warlord, so not as much a hands-on fighter," Marantz says. "I imagined him commanding the Children of Thanos. They did his bidding, and then when he actually had to step in, pieces of his armor would come undone and he'd have something that he could run around in more easily underneath. The goal was always to make him more aggressive, and those elements show up in the original helmet that Charlie [Wen] had designed, and so I just raised them to make it appear like he had horns—basically to give him a demonic quality."



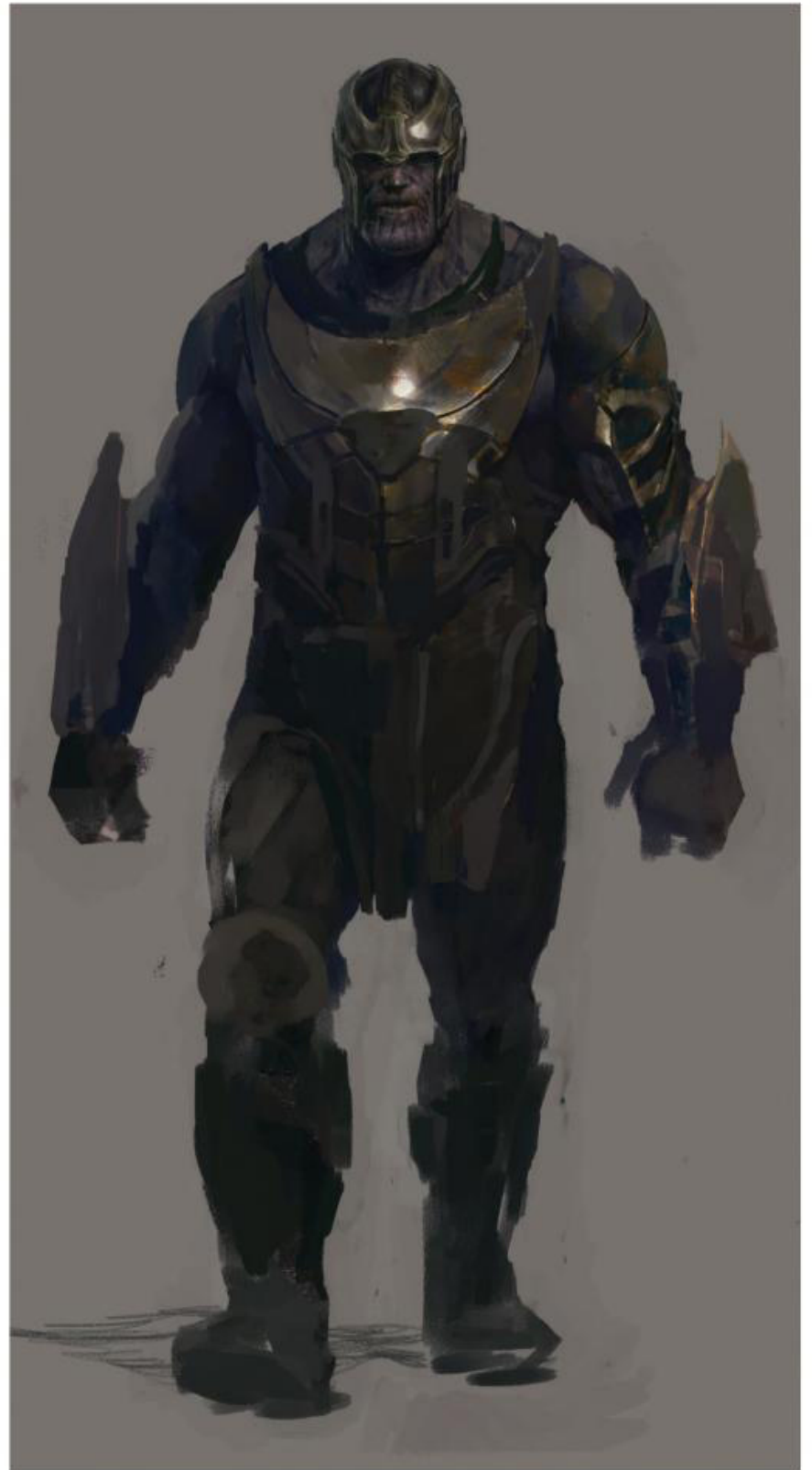


"Thanos is a despicable character," Director Joe Russo says. "There are elements of him that are imbalanced and sociopathic—and certainly he's the greatest murderer in the history of the universe—but I think if there are components of his personality that people admire, it's that he has a monastic dedication to his goal."

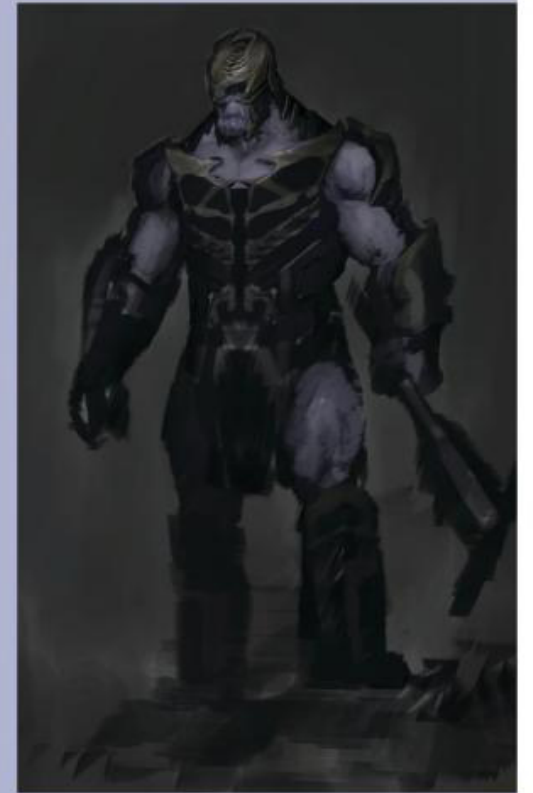
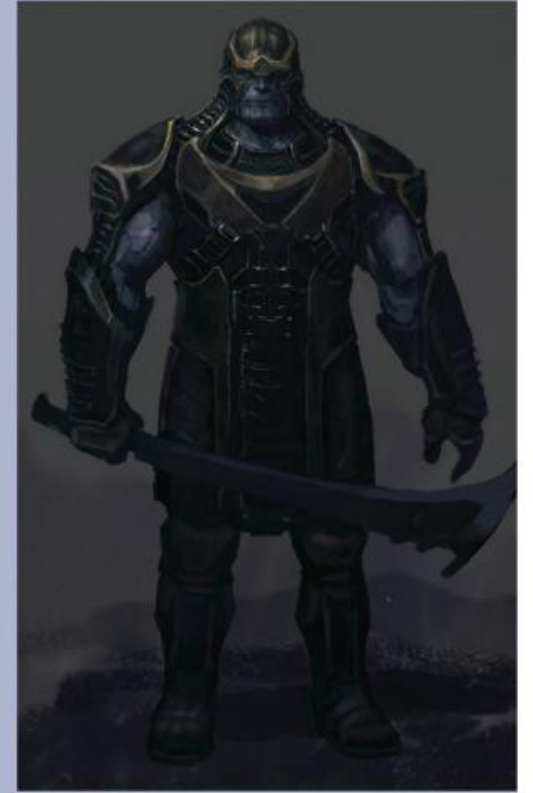
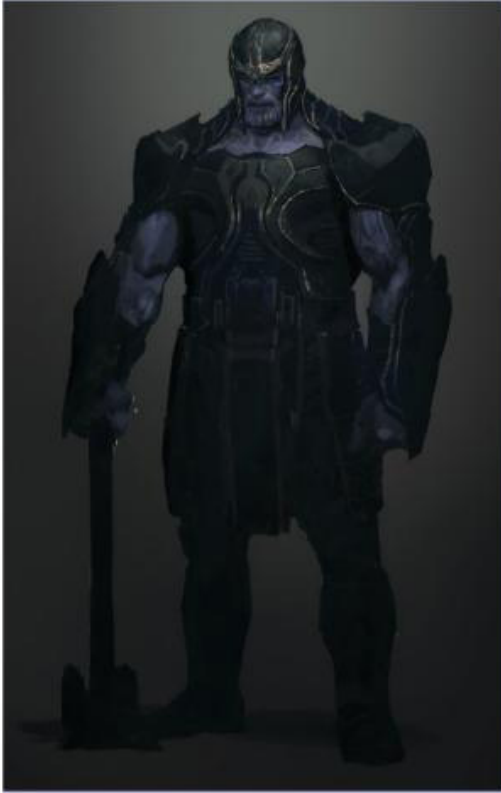


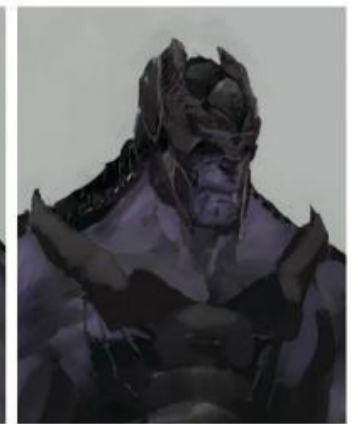
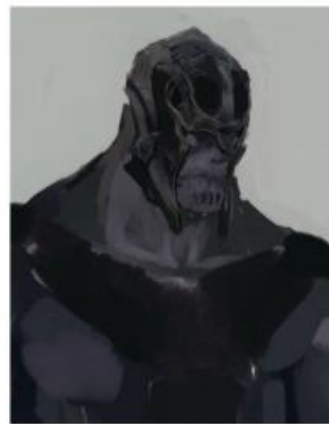
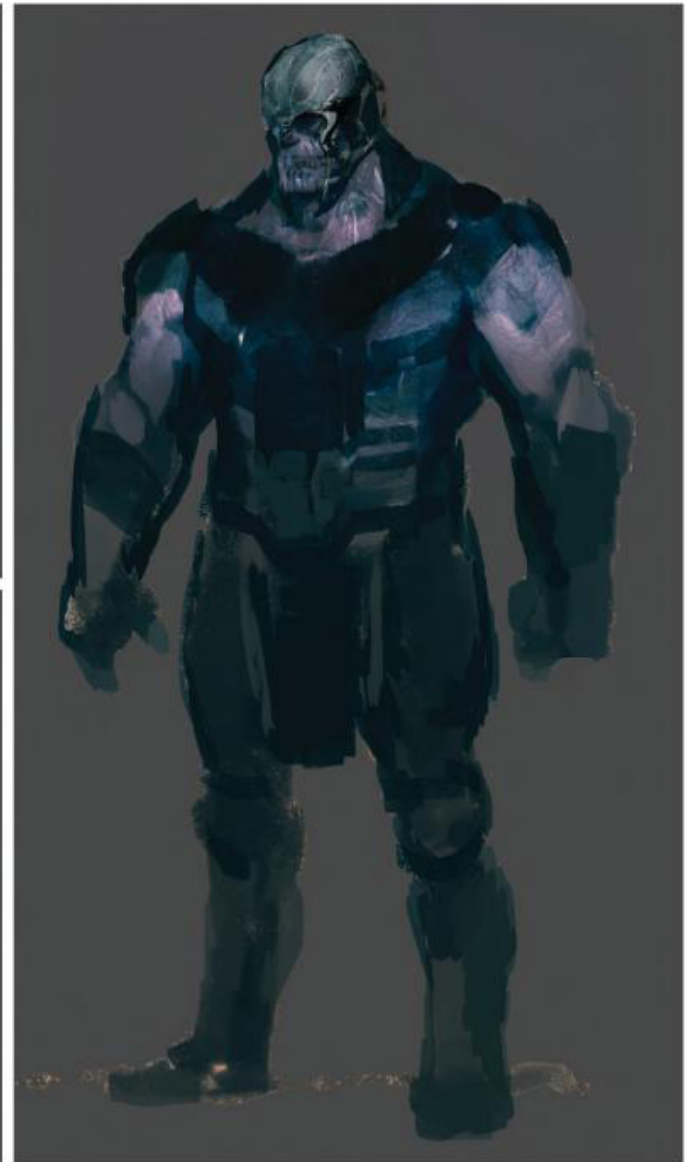
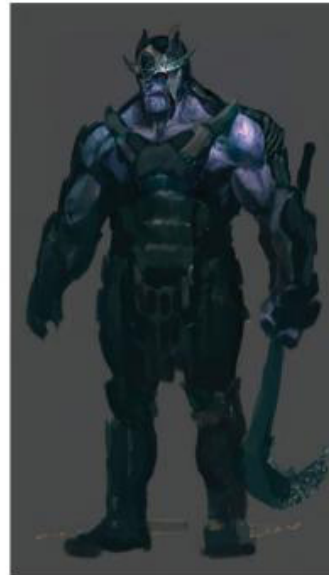
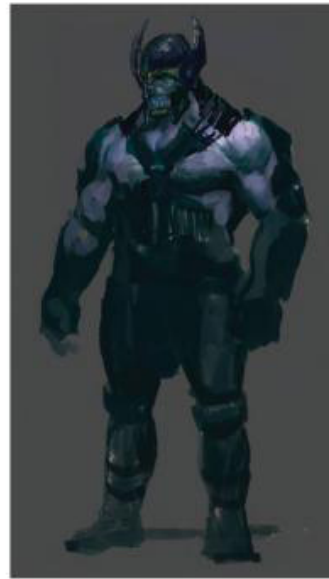


AVENGERS: ENDGAME



SWFFT.







Meanwhile, on Thanos' ship, *Sanctuary II*, one of 2014 Nebula's android parts misfires. Suddenly, an unknown being is being projected from her memory files. When Thanos runs a diagnostic test of her system, he learns there is another consciousness sharing her network—future Nebula—and that he will ultimately be successful in his mission of collecting the Infinity Stones and eradicating half of all living things in the universe.

Now all Thanos has to do to ensure his victory in the future is secure the past. "Thanos is such a shrewd, shrewd villain—smart, resolute, a juggernaut," Co-President of Marvel Studios Louis D'Esposito says. "He realizes that he won, and they have come back to get the Stones. So he devises a plan. He switches the Nebulas and has the bad Nebula come back with our Avengers."





V O O R M I R

When Clint and Natasha arrive on Vormir to locate the Soul Stone, it isn't long before they're confronted by the Red Skull and learn that the only way to obtain the Stone through a personal sacrifice—to lose that which you love. A soul for a soul.



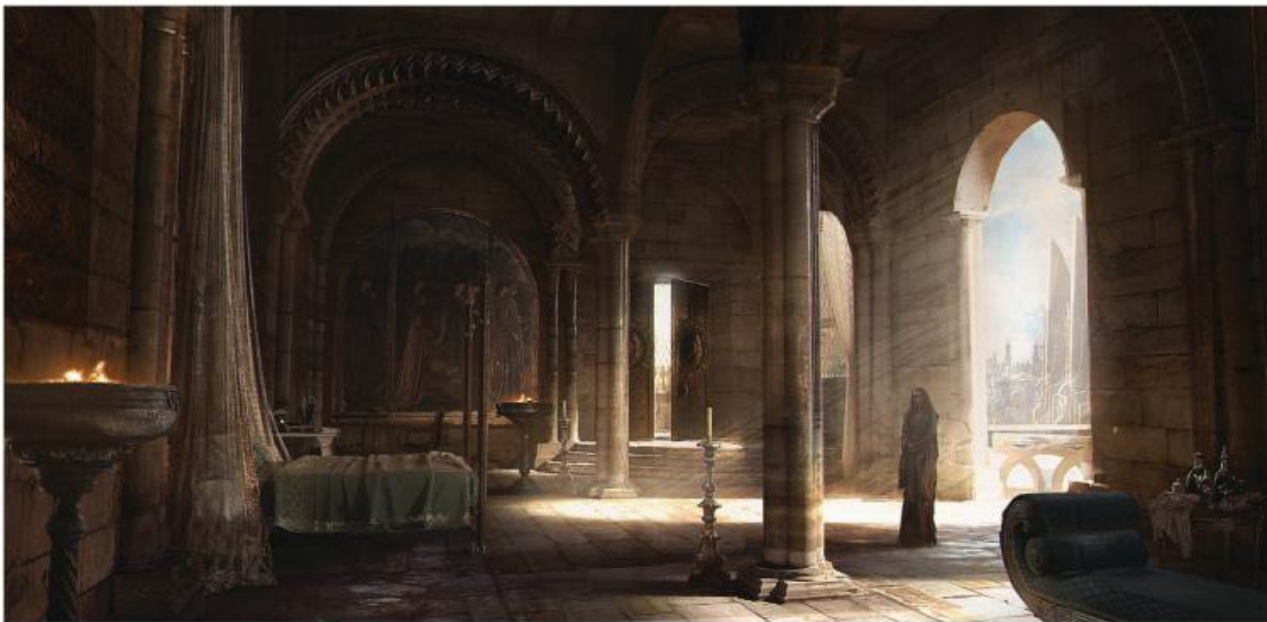




Clint and Natasha fight each other over who will be the sacrificial lamb—and Nat wins. “Black Widow makes the ultimate sacrifice,” D’Esposito says. “She has to do what Thanos did to get the Soul Stone. She and Hawkeye are sent on that mission back in time, and they realize when they hear from the Red Skull that the ultimate sacrifice has to be made to get the Stone, they both want to do it—but she’s first to get there, so she perishes.”

Unlike those who have been blipped by Thanos, there is a permanence that comes with Natasha’s sacrifice. “When everyone comes back with all the Stones, there’s a really emotional moment there that they’ve achieved their goal of getting all the Stones, but they’ve lost another member—and this member, Black Widow, is lost for good,” D’Esposito says. “When someone dies, you cannot bring them back. It’s not like when Thanos snapped his fingers. You can reverse that. You cannot reverse Black Widow.”





2013 ASGARD

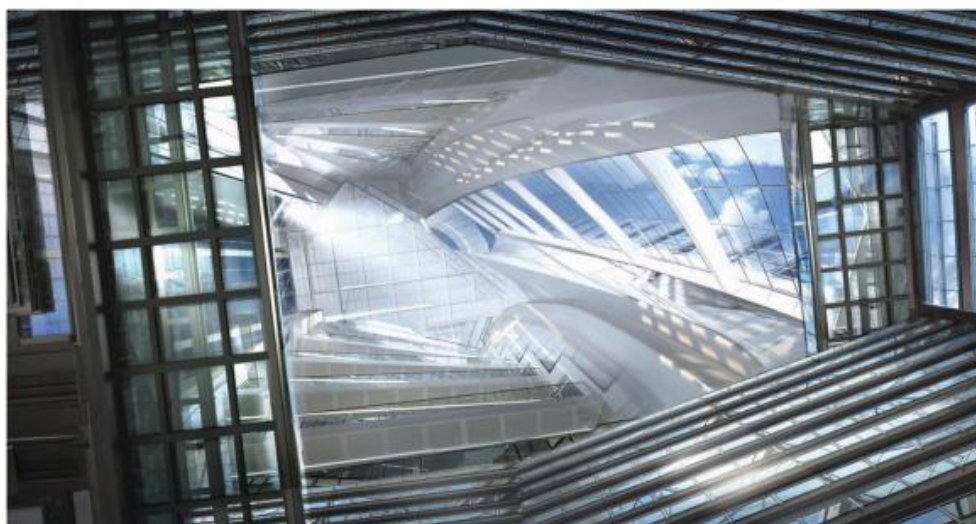
Rocket and Thor head to Asgard in 2013 to extract the Aether—the Reality Stone—from Jane Foster. While Rocket is busy finding the Stone, Thor encounters his mother, Frigga. “He goes back to a period during *Thor: Dark World*, the day of his mother’s death,” D’Esposito says. “He has a couple of scenes with his mom that are really emotional and funny at the same time. He seeks counsel from her. She gives him wonderful advice. Rene Russo did a great job—and the two of them together, it’s one of my favorite scenes in the movie.”







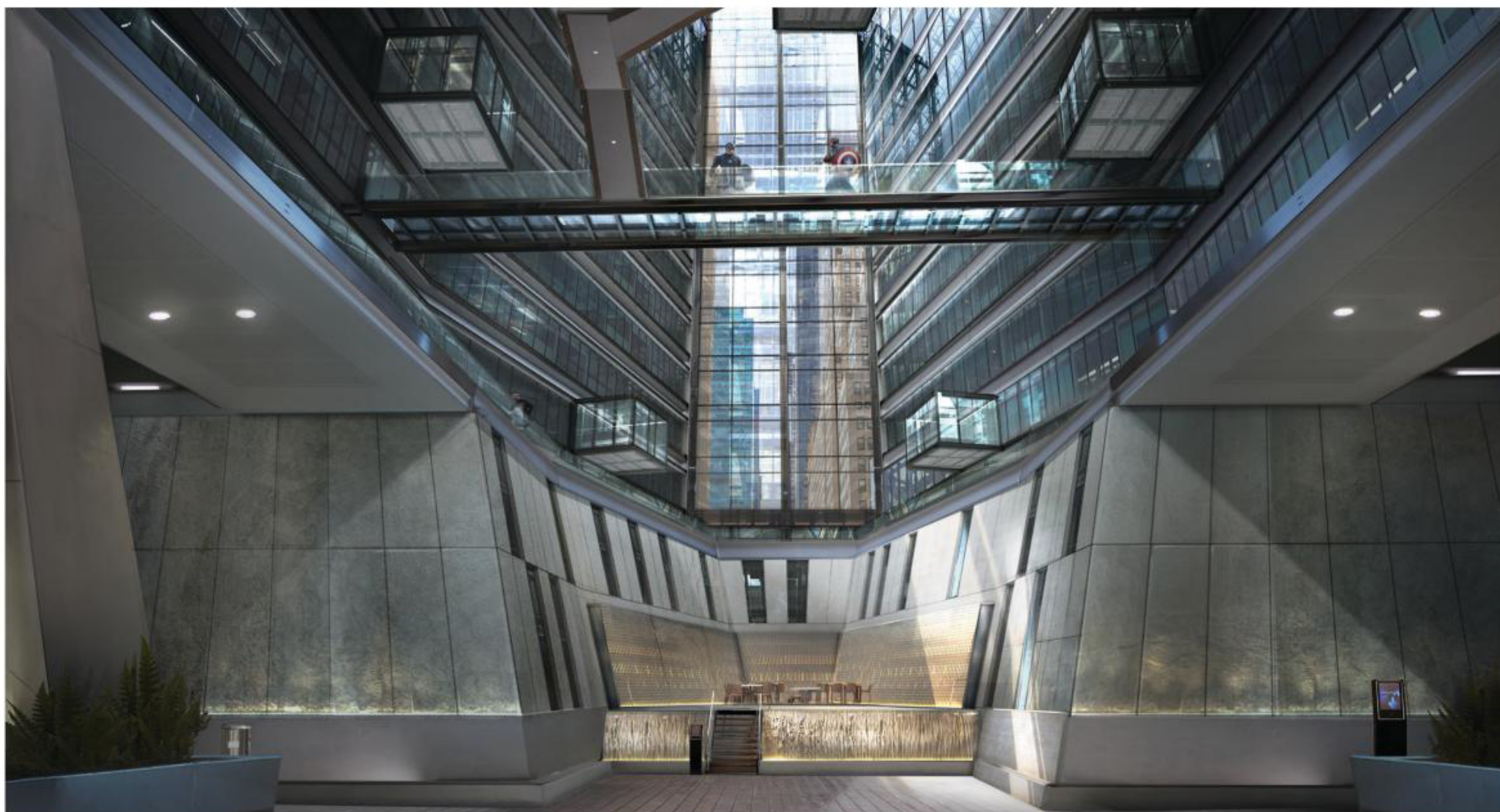
AVENGERS: ENDGAME



NEW YORK

Three Infinity Stones are present during the 2012 Battle of New York. The attack, as seen in the final act of *Marvel's The Avengers*, provided filmmakers with the greatest opportunity for callbacks to previous MCU films. "Joe and I always love to subvert ideas in our storytelling and in our filmmaking," Anthony Russo

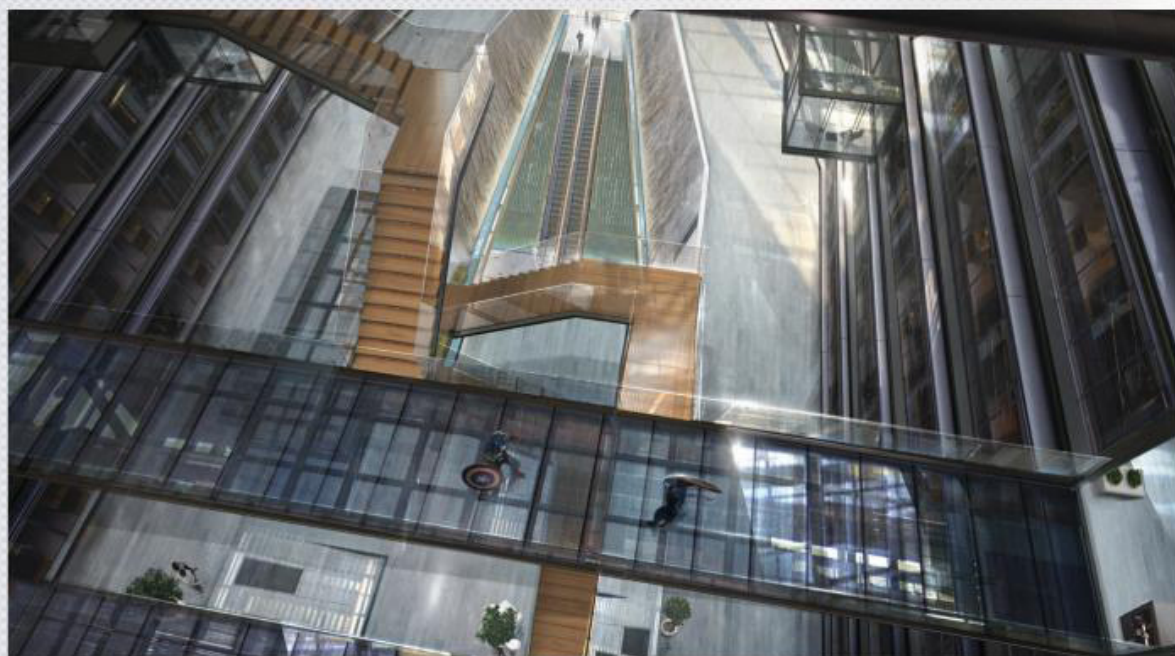
says. "So to be able to go back and to revisit actual moments in the movies that audiences are familiar with, but give a new interpretation to them or put a new spin on them or find a way to actually rewrite them in this telling was certainly a big part of the fun for us as storytellers—and I think hopefully for audiences."





Captain America is tasked with obtaining Loki's scepter and the Mind Stone that resides inside. While Cap is able to procure the scepter from Hydra by using his knowledge of the future to feign allegiance to their cause, his escape is almost derailed when he runs into his past self. "What Marvel is so good at doing is mixing in these complex plot points, but also having some lightness and really little winks," Chris Evans says. "And going back to the first Avengers and

ripping on the Cap suit is great because that's what we were all doing off-set anyway. It comes full circle. When they said that I was going to go back and fight myself, I think it was all just universally agreed that we have to make a comment about that suit. We have to say something about the suit—which really shows how humble everyone at Marvel is because that's a Marvel call, that suit. They chose that, but they're willing to kind of cut themselves up about it too."





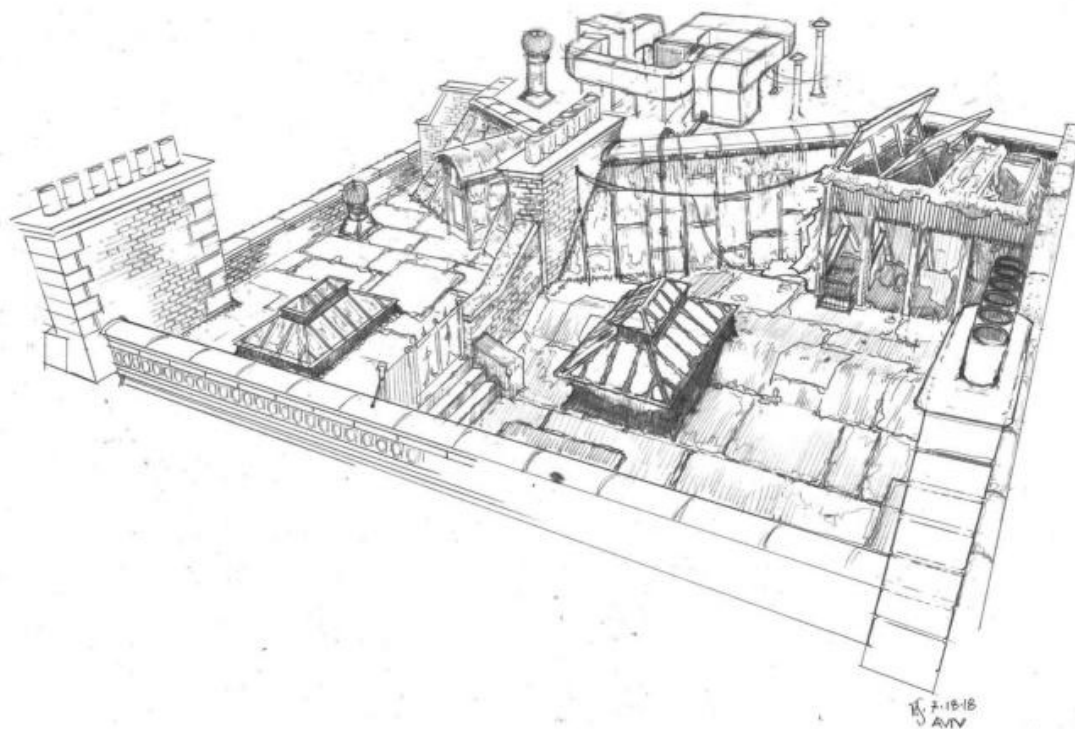
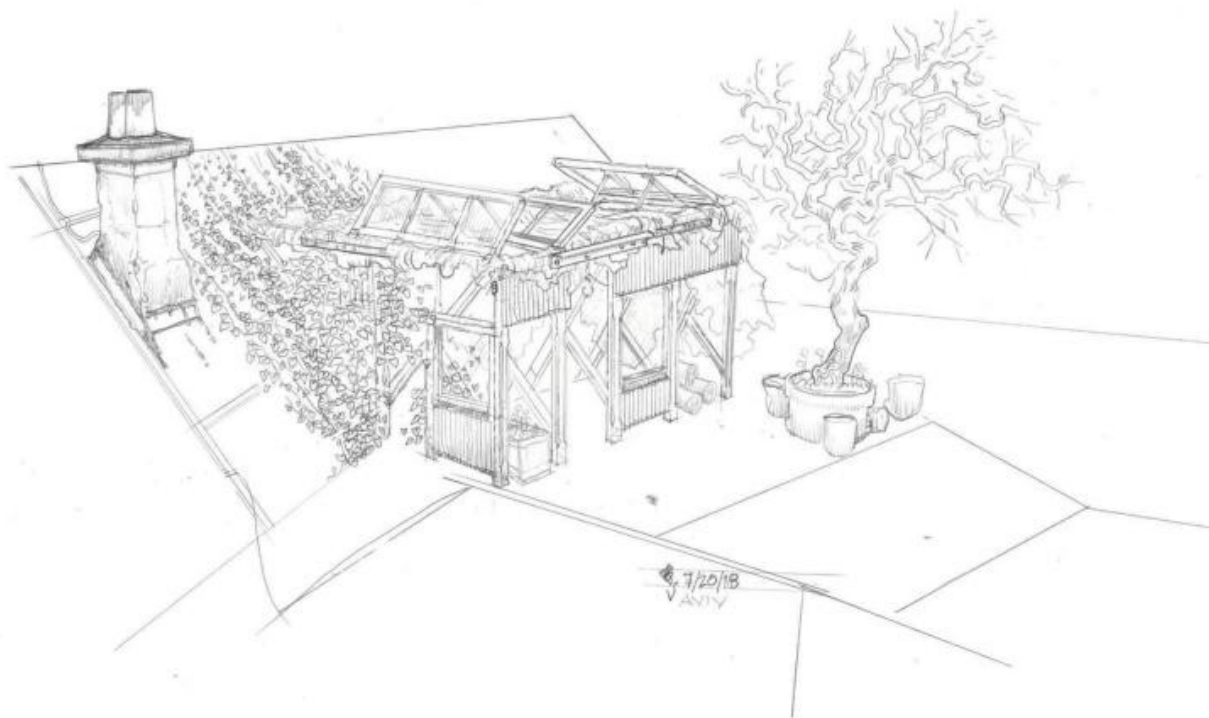


AVENGERS: ENDGAME



The Hulk heads to the city's Sanctum Sanctorum looking for Doctor Strange and the Time Stone within the Eye of Agamotto. Little does he know he's five years too early, and the Sanctum is instead protected by the Ancient One. "Smart Hulk goes down and tries to convince her to give him the Stone," D'Esposito says. "They have a discussion. He finally convinces her, but she gives him a warning: 'The Stones have to be returned. If you do not return the Stones, these timelines will be going on forever, and there'll be many timelines, and it'll be very disruptive.' So he makes a promise to her that they will return all the Stones."









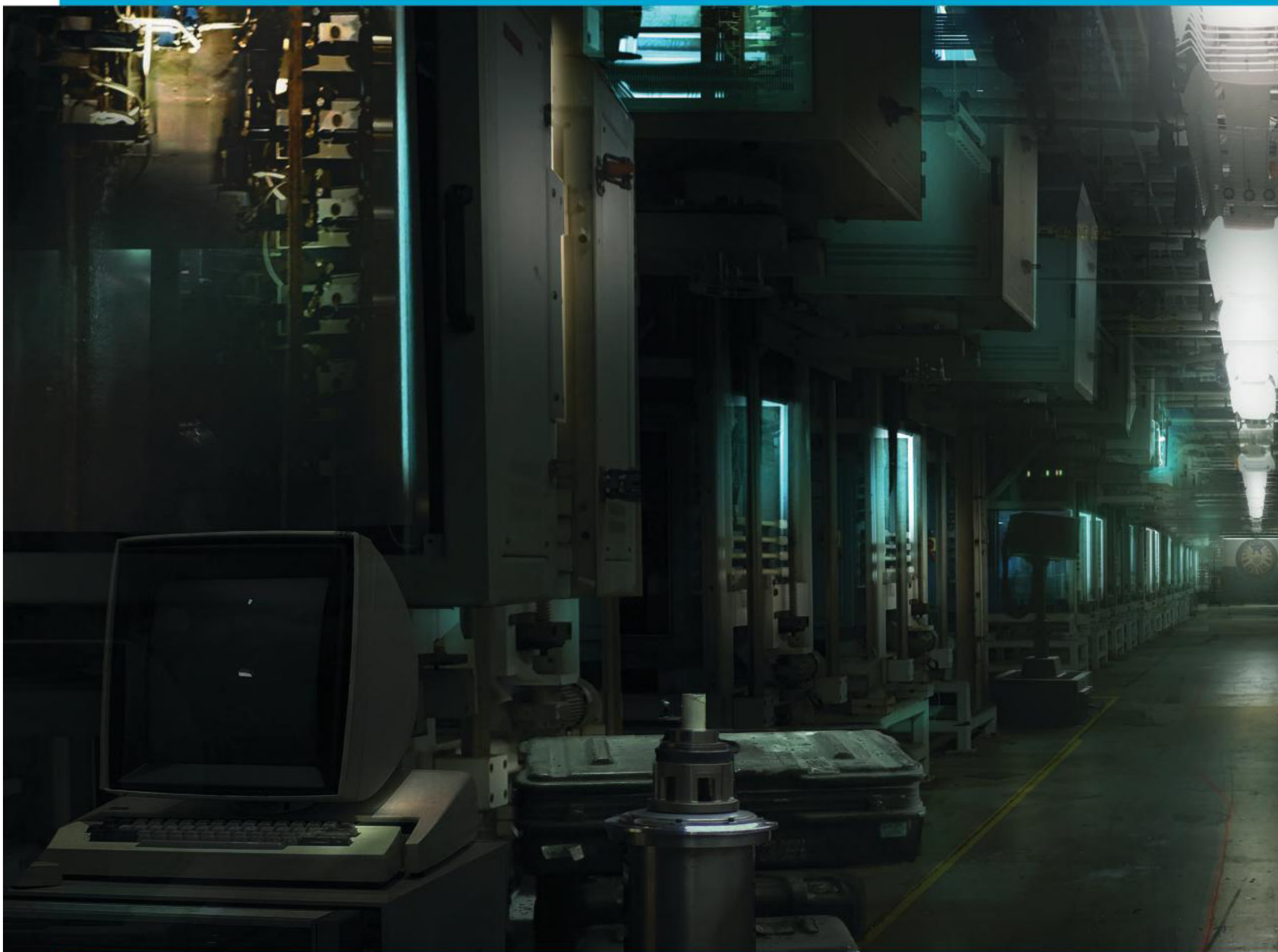
CAMP LEHIGH





Tony Stark and Scott Lang fail to obtain the Space Stone held within the Tesseract during the Battle of New York, so Tony and Steve Rogers head to 1970s New Jersey in an attempt to acquire the Stone from a S.H.I.E.L.D. bunker at Camp Lehigh. It is here that both Tony and Steve get a chance to interact with parts of their past. "One of my favorite moments is when Tony Stark gets to meet his dad," D'Esposito says. "They have a conversation, and Tony tells him that he was a great father. I think that connection

between the two of them—because they're roughly the same age when they meet—is really a poignant moment that fans are going to love. There's another great moment also when Cap has to go back to Camp Lehigh, and he's walking down a hallway, and he has to hide, and he runs into an office, and it's Peggy Carter's office. He's waiting there, and she happens to enter the office, and he gets to see her, and she cannot see him because he's in the shadows. It is such a sweet moment."





A NEW START

Having collected all the Infinity Stones, our heroes gather together to finally reverse what Thanos did five years before. “[We] asked ourselves often, ‘What does it mean to bring everybody back?’” Screenwriter Stephen McFeely says. “‘What is the best way to do that?’ We certainly tried a version where everyone came back, and you knew it immediately, and there they were. Maybe they all came back to wherever you wished

them to come back to, and then Thanos attacked them all at once, but doing that prevented us from a really heroic reveal.”

“It made the fight feel like an afterthought because they had accomplished their goal,” Screenwriter Christopher Markus adds. “Even if those people are brought back when Hulk snaps his fingers, you still have that lingering feeling that all is not resolved yet.”







AVENGERS: ENDGAME

NIZZI ▲

TOP LEFT NIZZI & De MARTINI ▲

HOULIHAN ▲ TOP RIGHT THOMPSON ▲



To use the Infinity Stones, the heroes would need to create a gauntlet of their own to house them. "Initially, when I got the briefing, the Infinity Gauntlet would have to be something that Tony Stark would actually put together in his garage and not in a high-tech lab space," Concept Artist Fausto De Martini recalls. "He would be bringing pieces together, and he would not have access to the latest technology. That's why in my design you can see materials in different colors, and some crude materials like wires and things like that. I did my version of something that looked like Tony Stark's style but had to, on purpose, make it look a little more like it was put together with spare parts. So it couldn't be super design-y, or showy or high-tech. But I believe that after I did that pass, the idea became, 'No. Tony Stark would actually assemble this gauntlet with nanotechnology, and it has to look super-advanced and clean,' and that's why the design is modified for the final version."

"Marvel Studios felt that Fausto's original gauntlet design needed to look more like other Iron Man technology and have more of a substantial housing for the Stones," Concept Illustrator Josh Nizzi says. "They asked me to do a last-minute quick pass on it to address this. The toughest challenge was trying to figure out how the shapes of the Stark gauntlet could transform into the much larger Hulk version."

De Martini agrees. "That's the biggest challenge: How do you convert a design from the size of a human hand to a Hulk-sized hand, which is huge?" he says. "I imagined how large the hand would be, and I ended up just separating a lot of the pieces that I did on the original gauntlet for Tony Stark and ended up placing it on Hulk's hand. I had to do this whole process of filling in the gaps and imagining what kind of mechanism was there, and how it would expand, and what areas would expand."





AVENGERS: ENDGAME

TOP HILL ▲ CHANDLER ▲►





A NEW START



AVENGERS: ENDGAME



One of the challenges filmmakers faced was determining exactly how to escalate the situation after Hulk's snap. "We were all sitting around talking about, 'All right, he snaps his fingers and then what?'" Joe Russo says. "What if the compound exploded? What if they were put on their heels immediately? And the audience forgets that everyone came back. And that explosion allowed us to break up the characters again. Some people fell through the floor, some didn't."

While the Thanos from *Avengers: Infinity War* showed half of Earth's population mercy, this younger Thanos is more ruthless in his pursuits. "Warrior Thanos is full brute," Executive Producer Trinh Tran says. "He really doesn't care about saving half the universe. He knows he did it, and the Avengers are here to stop him. So at this point, all he wants to do is come to the present, kill our Avengers, and pretty much destroy all of Earth because he is brutal. He's ready to just take everybody and everything down because he can't believe he won, and they're trying to undo what he did."

◀ THOMPSON







AVENGERS: ENDGAME

CHANDLER







Thanos tells his daughter, an early and remorseless Nebula, to get him the Infinity Stones the Avengers have gathered. "His decision to wait is to pull the Avengers to him, allowing Nebula to go find the glove," Joe Russo says.



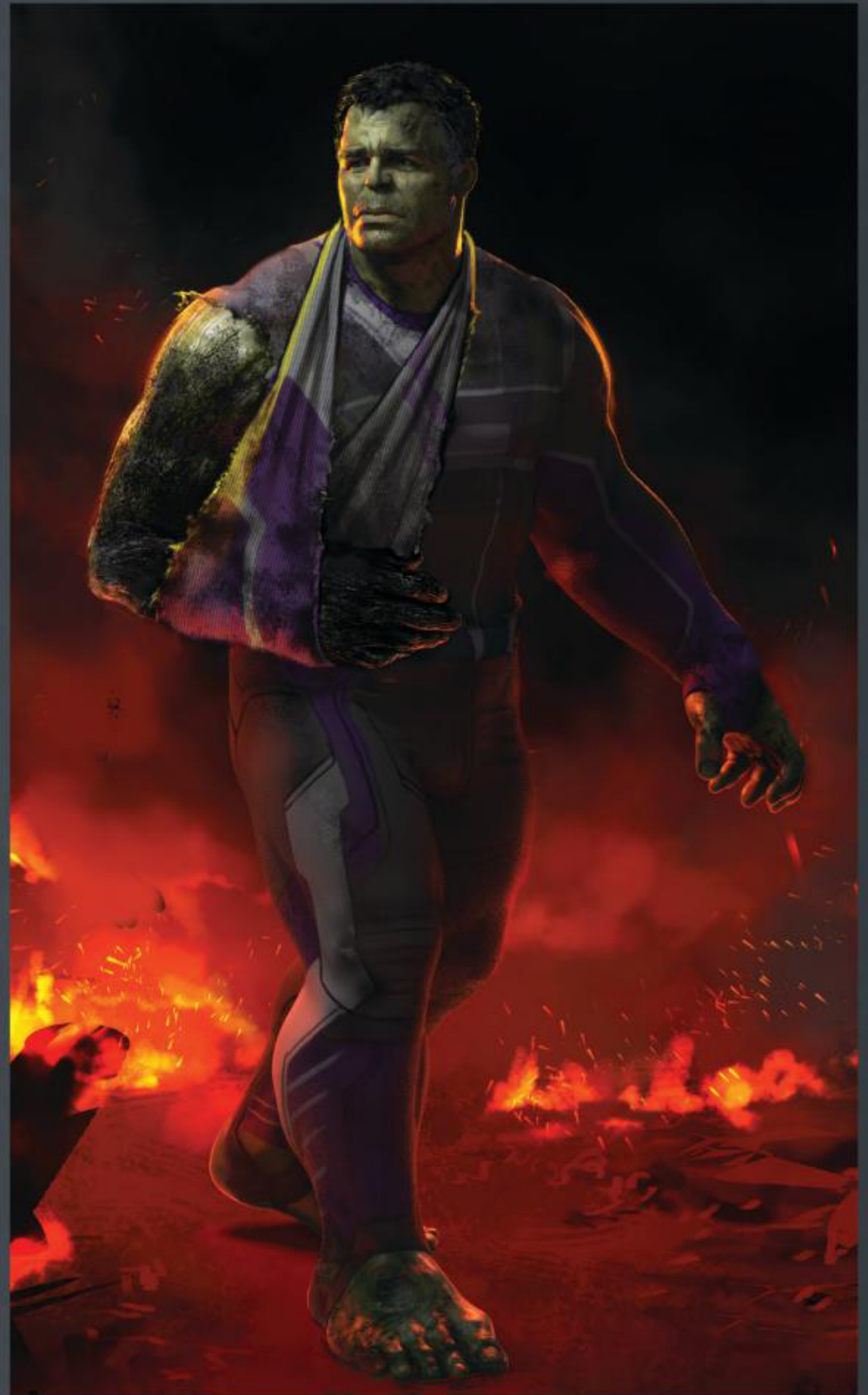


AVENGERS: ENDGAME

■ CHANDLER



A NEW START



AVENGERS: ENDGAME

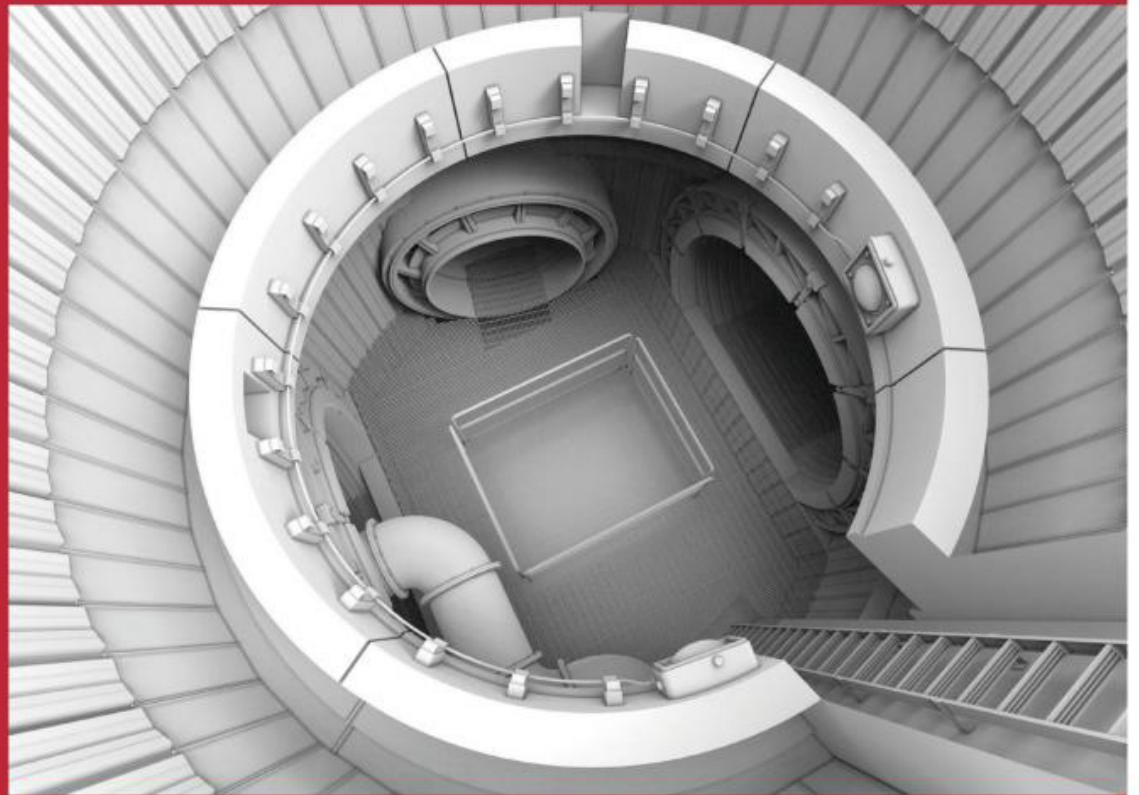
MEINERDING ■





AVENGERS: ENDGAME

■ PREVIOUS FRANCISCO ■ ROSS







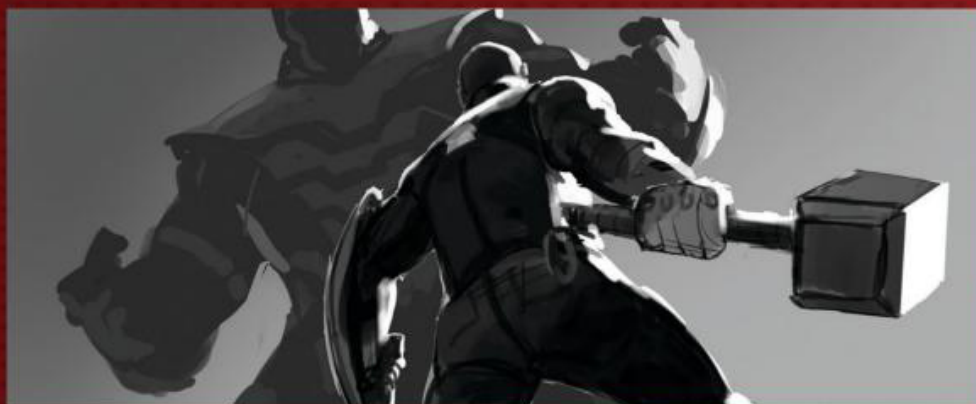


AVENGERS: ENDGAME



While Nebula tries to locate the Infinity Gauntlet inside of the destroyed Avengers Compound, Captain America, Iron Man, and Thor confront Thanos. “For a long time, they started to break down the final battle as the trinity fighting Thanos and failing, and then having everyone come back to life in a triumphant moment,” Meinerding says. “I had done a lot of concepts for that fight with the trinity. For me, I like the idea of Thor fighting with Stormbreaker and Mjolnir together—which meant there were great opportunities for new and compelling frames, and I tried to deliver on that. There are a few comic book covers that I was referencing for a couple of the shots. Just seeing Thanos getting beaten up I think is part of the fun of this movie because he had been so dominant a force in *Infinity War*, so exploring those moments was terrific.”

◀ MEINERDING









AVENGERS, ASSEMBLE!

Captain America, Thor, and Iron Man are battered from engaging the Mad Titan in combat. The Thanos from the past is not a merciful one. To make matters worse, Thanos' army descends by the thousands to the battlefield. This time, there will be no survivors.









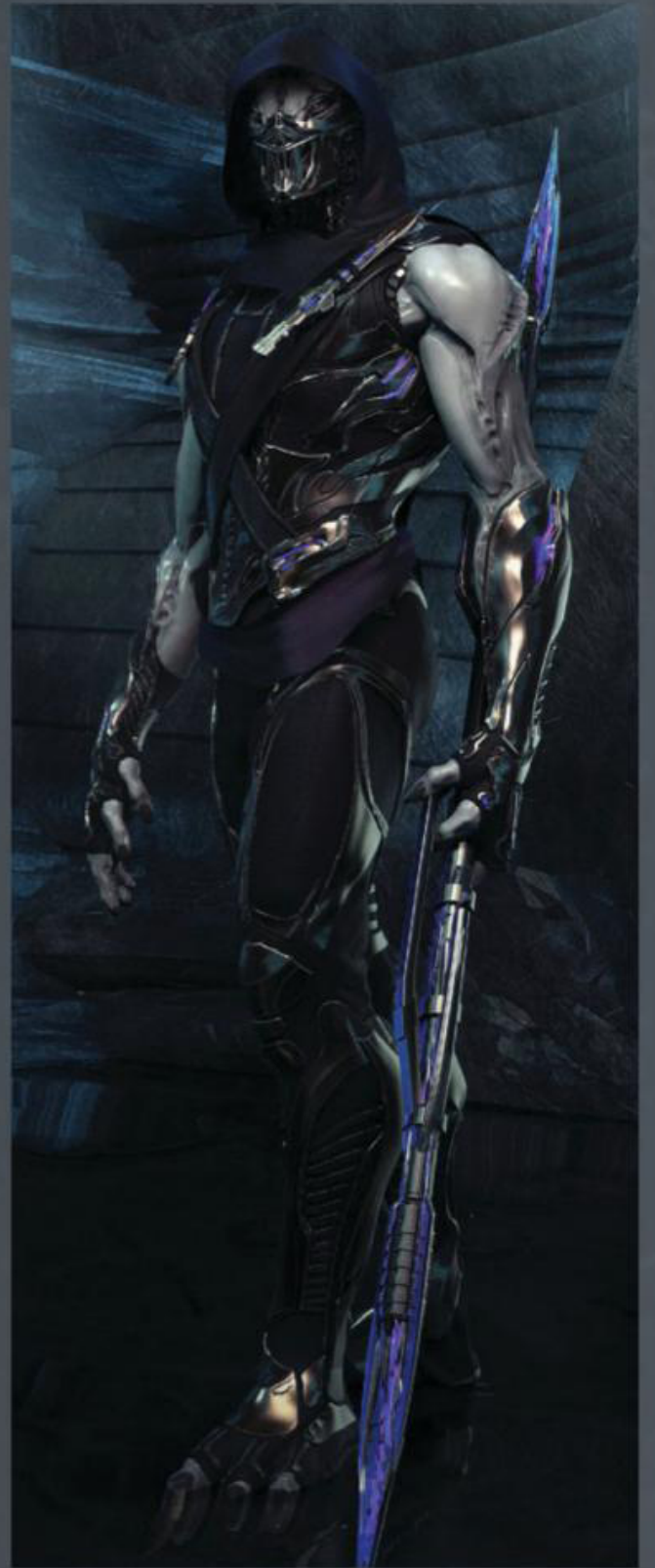
Commanded by Thanos, the Chitauri army once again descends on Earth, intent on its destruction. "The Chitauri were obviously defined so beautifully in the first Avengers film," Concept Artist Ian Joyner says. "I know [Concept Artist] Iain McCaig and Ryan [Meinerding] worked on them extensively. Since they already defined so much in Avengers, the idea here was to kind of give them a little bit more culture and armor. In the previous film, their skin was very exposed. The idea here is to show different ranks and different classes."

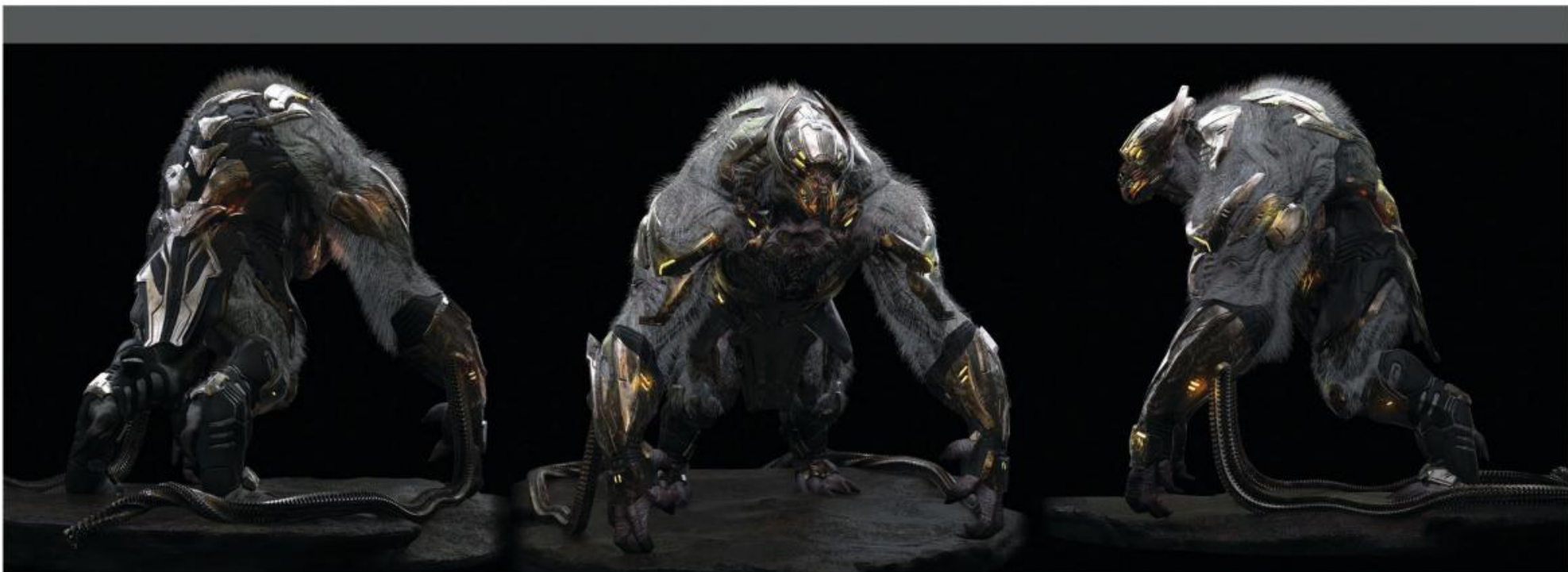


JOYNER ■



AVENGERS, ASSEMBLE!





Seen alongside the Chitauri army is a new beast: the Chitauri Gorilla. "They needed a big bad guy for the final battle in *Endgame*," Concept Artist Jerad

Marantz says. "I imagined it as a big gorilla, or just maybe a berserker version of the Chitauri aliens that we see. Maybe they're genetically modified or mutated,

but they move like gorillas, so I just thought that kind of movement on the battlefield would work for what they wanted to accomplish with those sequences."









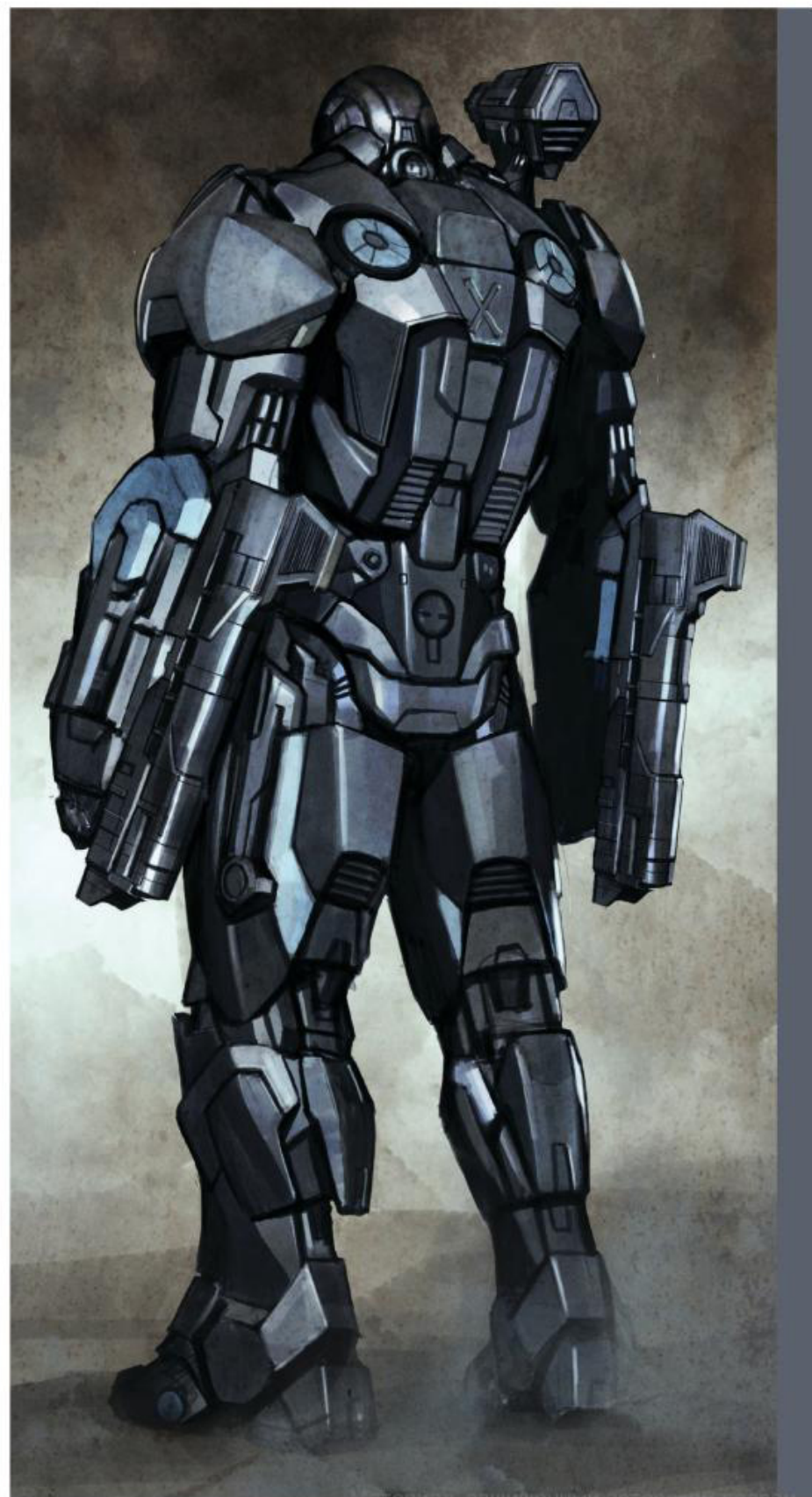
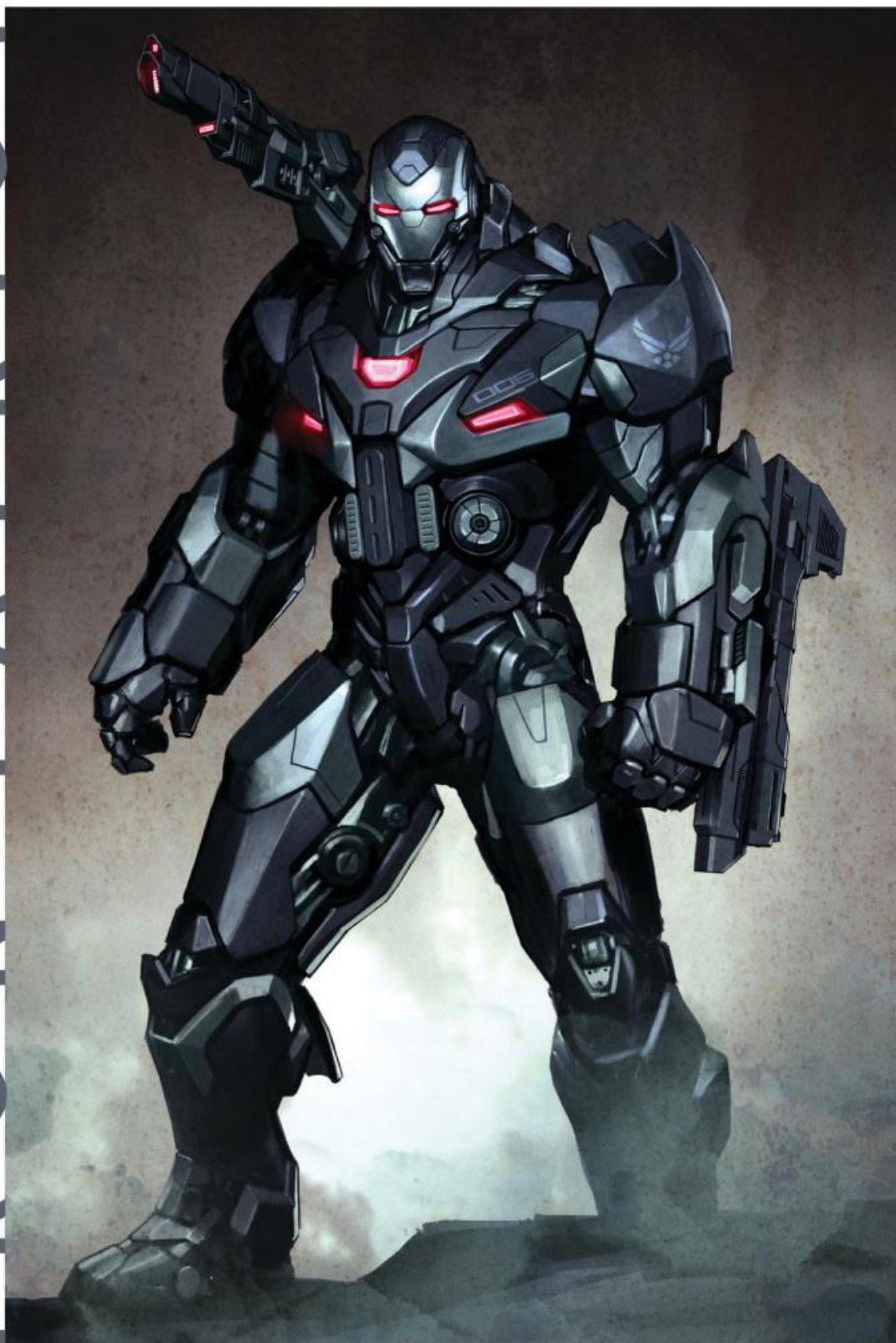
With Thanos and his army poised to decimate the planet, Earth's Mightiest Heroes—many of whom were brought back to life by Hulk's snap—emerge from a series of portals, eager to help Captain America put an end to Thanos' plans once and for all. "This final battle in itself is a movie," Executive Producer Trinh Tran says. "We have pretty much everybody, all of our heroes, all in one scene. In the beginning, we envisioned this moment where they're all in one shot, and we pan over, and you see every single hero in the Marvel Cinematic history all in one frame as they're coming out of the portals. And as soon as Steve Rogers utters those words, 'Avengers assemble'—I mean, it sends chills to my body because that's the most exciting moment for audiences to see. But to be able to have them all come together, and they charge, and they're ready to go, and they know that this is their one opportunity to stop the bad guy—it's pretty incredible."



■ MEINERDING

AVENGERS, ASSEMBLE!

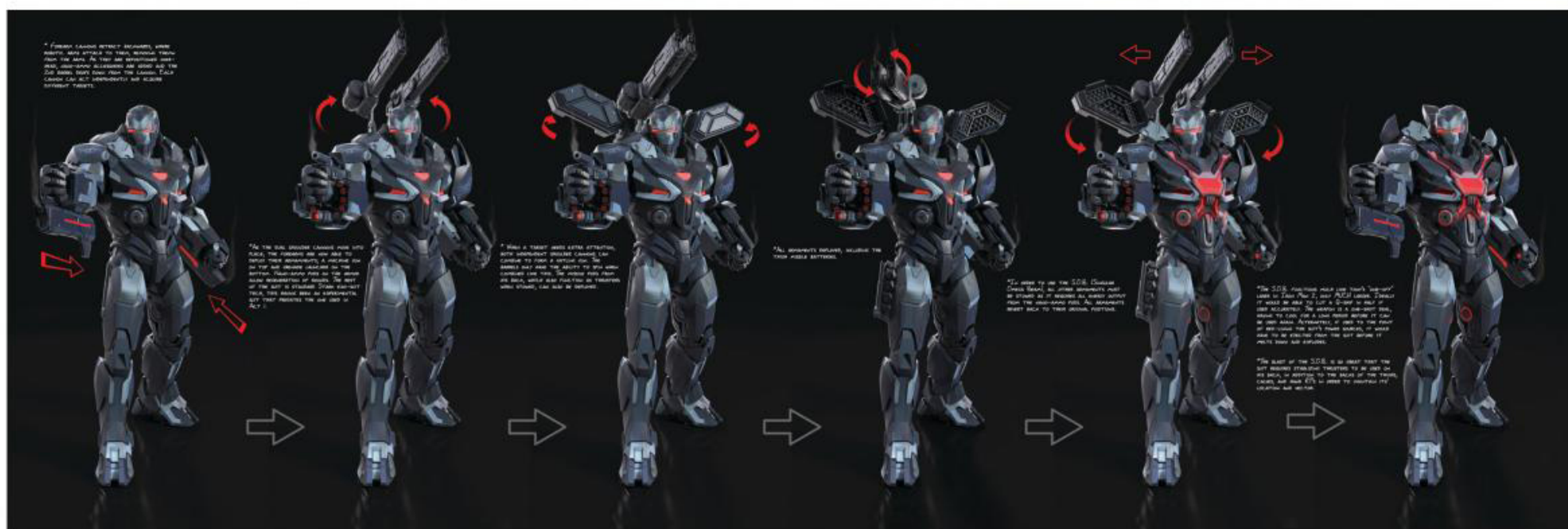
IRON PATRIOT



AVENGERS: ENDGAME



"What some folks may not realize is how much thought we try to put into every aspect of how things actually work in our fictional universe," Ross says. "All these small details add up to big things, and big things get noticed. In this case, I studied a lot of the work done before me by Phil Saunders on all of the prior War Machine and Iron Patriot suits. I worked with Phil on several of these, helping him figure out the best way to have all of his armaments fold up and deploy based on his designs. The good thing is Phil is so mechanically minded that he's already figured out so much in his head by the time he puts stylus to drawing pad. Those experiences are what led and fueled all the deployment designs for the *Endgame* Iron Patriot suit. For this version of War Machine/Iron Patriot, I wanted all of the weapons being deployed to really bulk up the silhouette of the suit far beyond anything Rhodey has ever worn before. This suit is supposed to be designed take down armies single-handedly. I decided to have different levels of situational readiness akin to the military's DEFCON threat levels."





AVENGERS: ENDGAME

RESCUE

No MCU character is left on the sidelines for the final battle. Even Pepper Potts does her part, donning a violet-colored suit of armor and becoming Rescue. While *Avengers: Endgame* marks the first time Rescue has been shown on the big screen, in comics Pepper first wore her Rescue armor in 2009 in *Invincible Iron Man* #10.

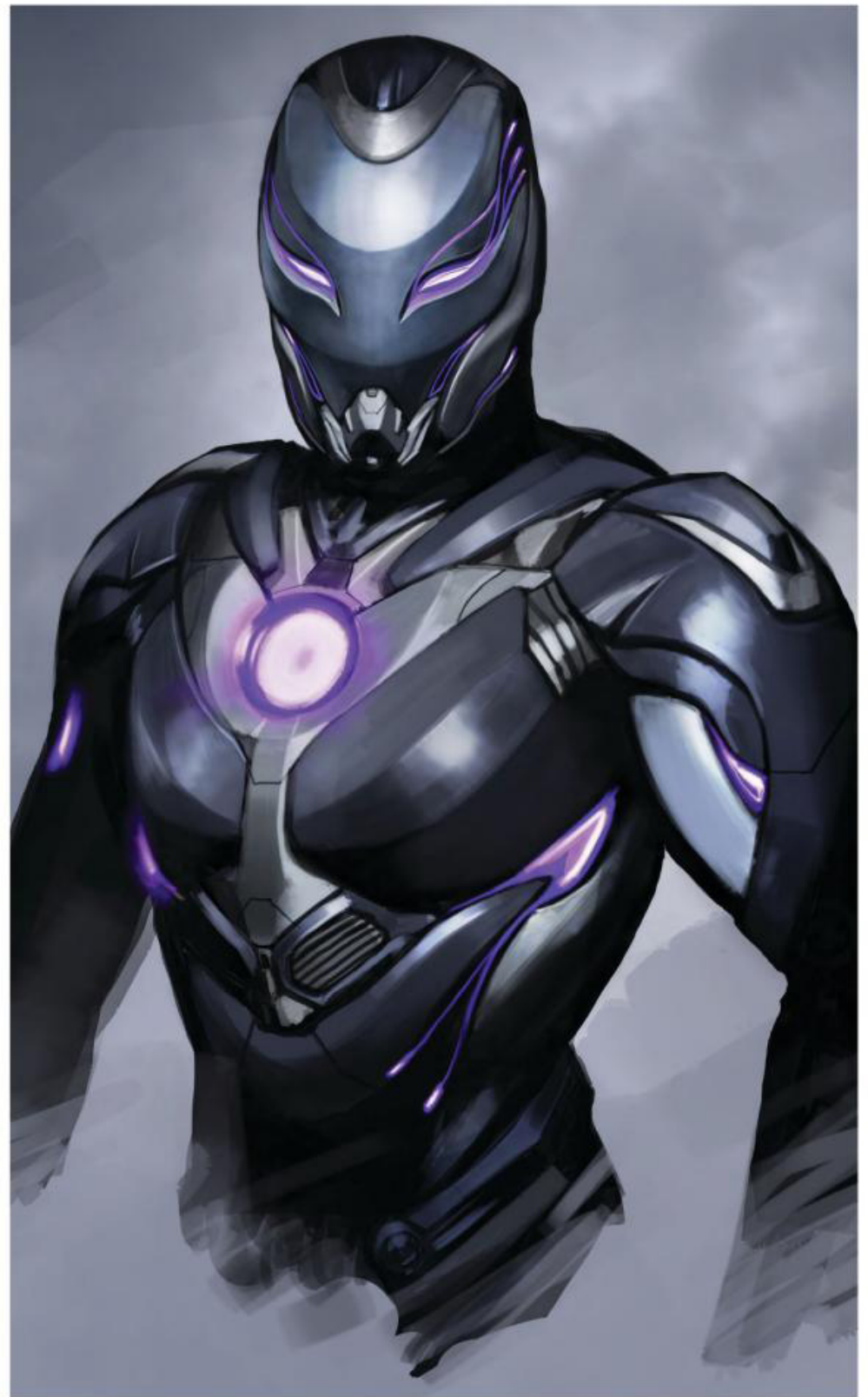
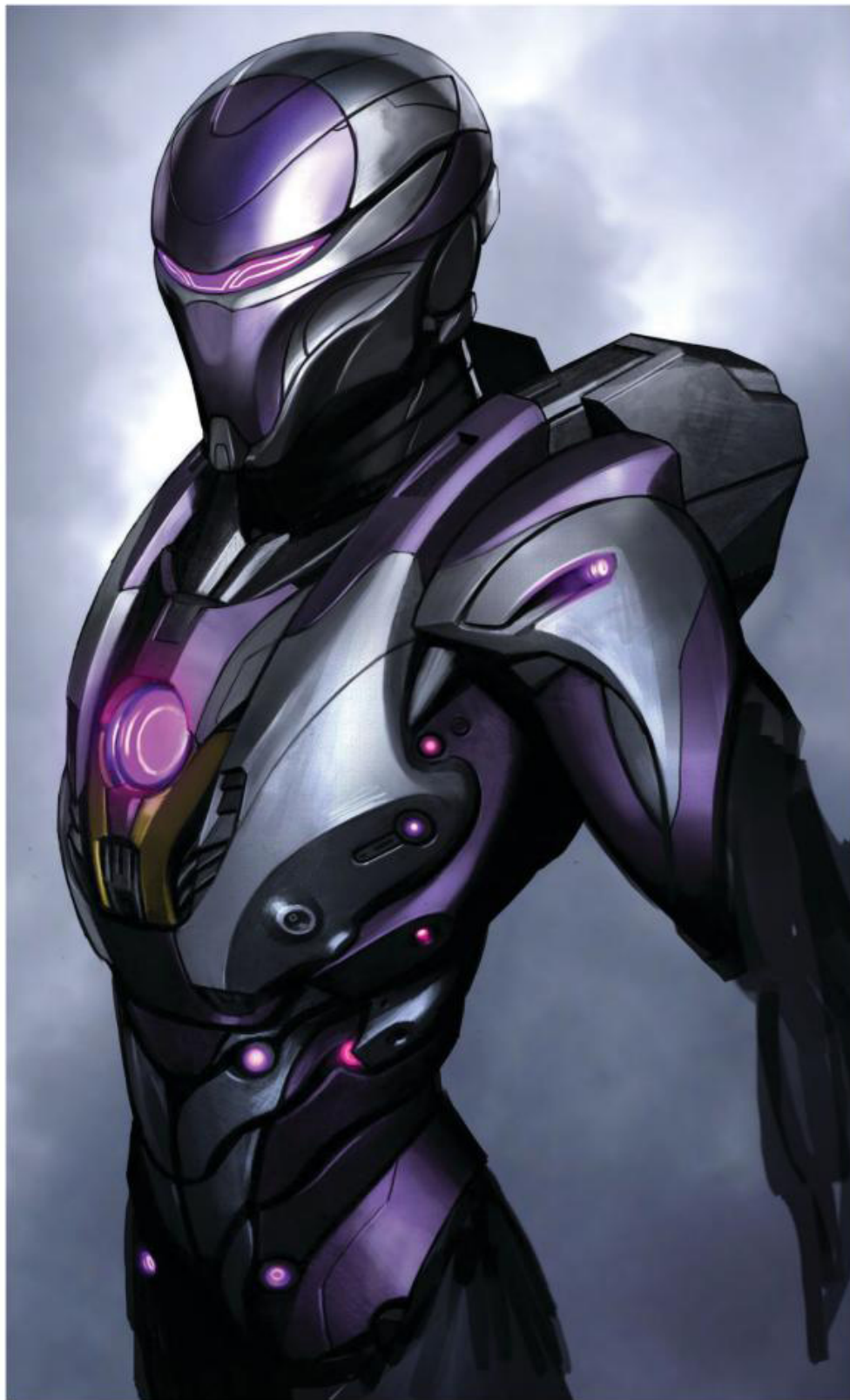
"I love wearing the Super Hero suit," Actor Gwyneth Paltrow says. "And they've gotten very comfortable over the years too. The technology has really progressed. They used to be these very stiff, heavy things. And now they're kind of like a second skin. I think you cannot put on a Marvel super suit and feel anything other than awesome."

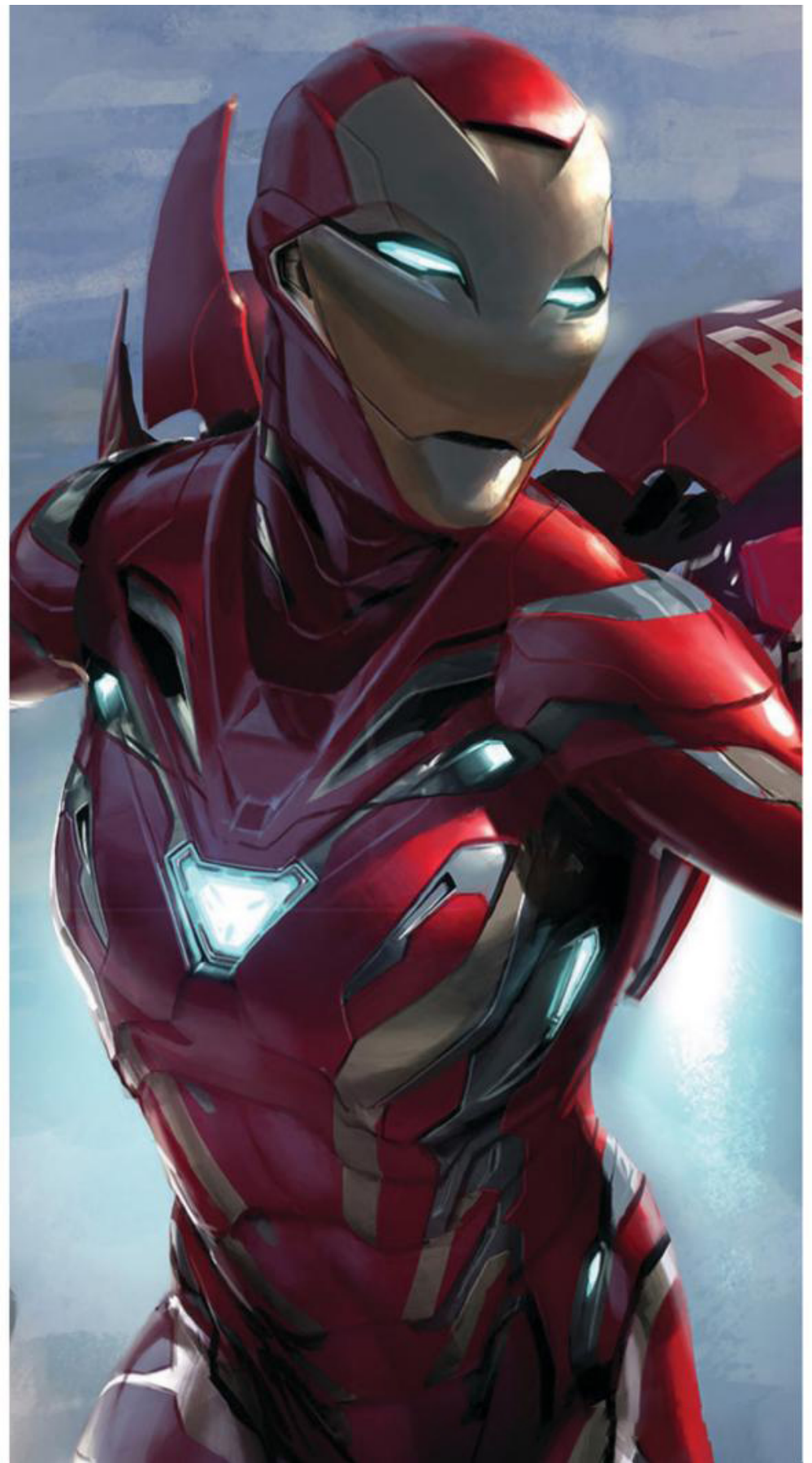
There's a reason Paltrow's Rescue armor felt like a second skin. In addition to advancements in costume technology, Concept Artist Phil Saunders used Paltrow's digital body scan as a visual reference when sculpting her suit. "She has an amazing physique for wearing a costume," Saunders says. "I mean, the neck on my illustration seems impossible, but that is in fact on top of Gwyneth Paltrow's neck. She has an incredibly slender, long neck, and that goes a long way toward just making this whole thing, the proportions of this, really ideal."

"At the beginning, there was a lot of hesitation toward making a feminine suit," Saunders says. "There was a lot of concern about how it would be received, and so the initial mandate was to design a suit that was a little bit more androgynous and a little bit more



SAUNDERS ■



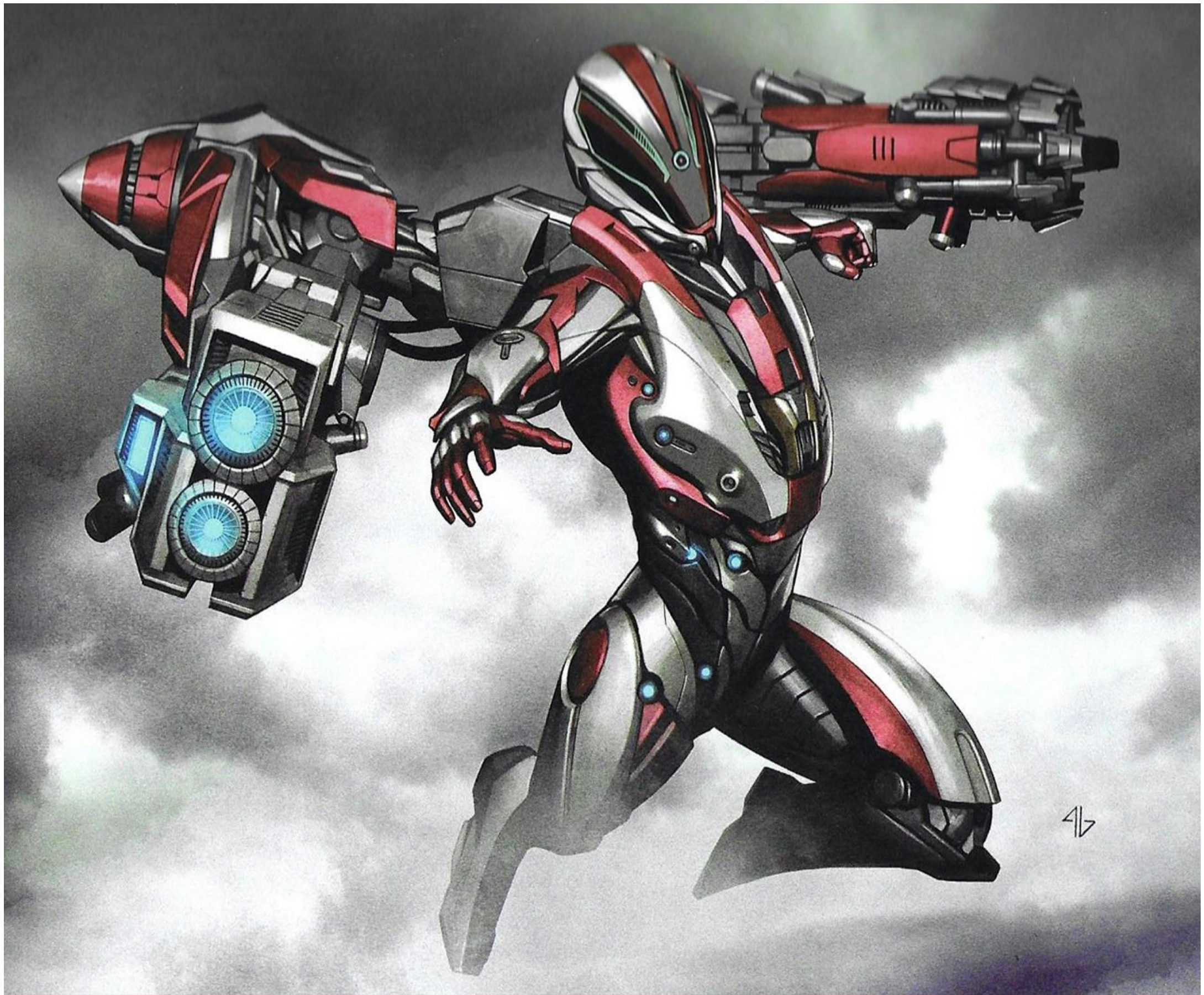




AVENGERS: ENDGAME

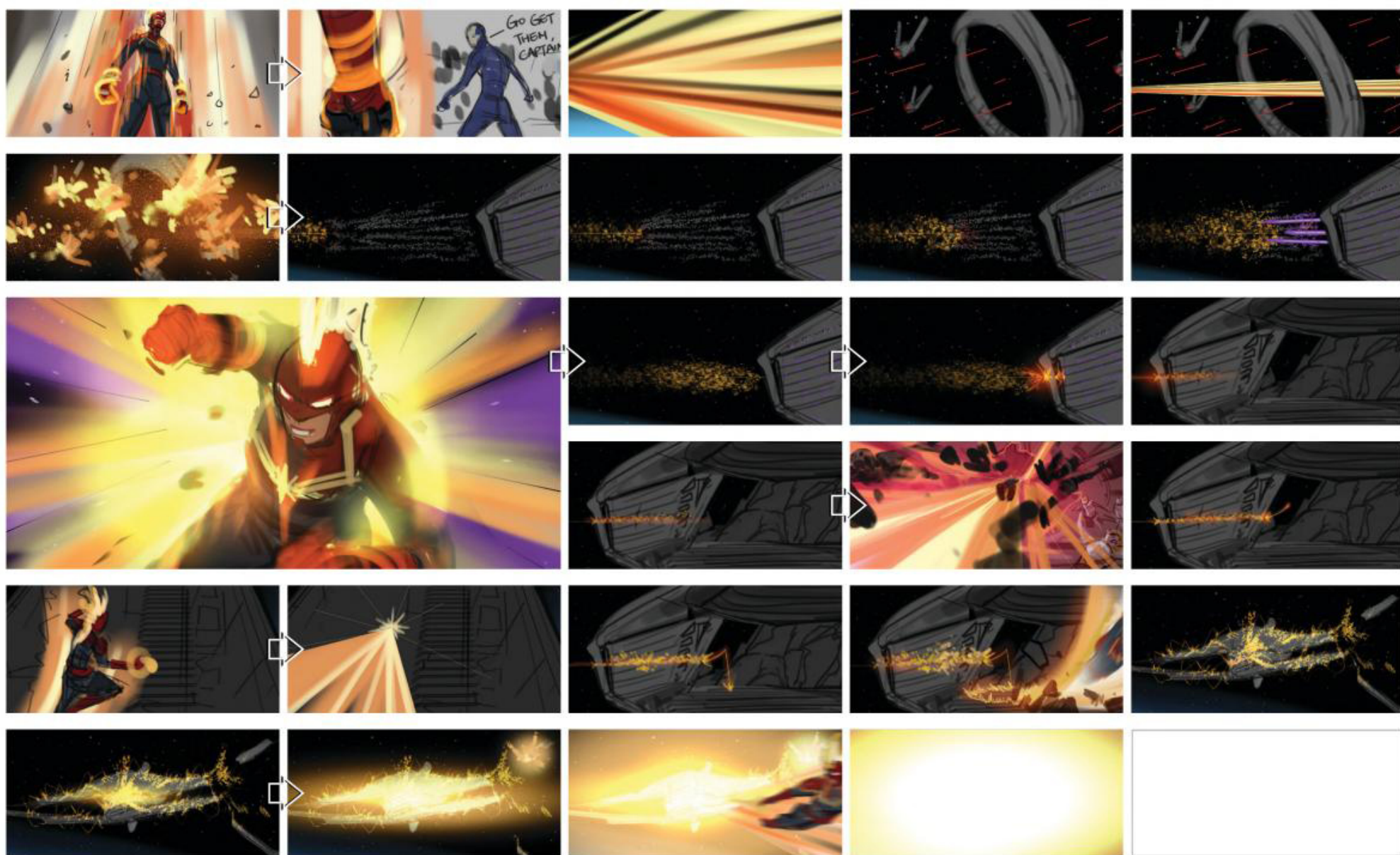
FUENTEBELLA ■





Although the Rescue armor is first seen in action during the final battle, part of the suit appears much earlier in the film. "We introduce Pepper's Rescue helmet when little Morgan Stark comes out of the tent at Tony's cabin, and she's playing around with it," Executive Producer Trinh Tran says. "Tony, he's going, 'Where did you get that? That's actually for Mommy.' So that's a nice little hint for when she shows up in the battle in full uniform and she's fighting alongside the Avengers."





"Another big task, we knew, was to showcase Captain Marvel," Sze says. "We knew from Andy [Park]'s keyframe that there would be a moment where all the female Avengers would work together, so I was trying to think of a sequence of how that could work. So Captain Marvel, being intergalactically powerful,

would help take care of Thanos' ship, which at this point is just shooting blasts down onto the battlefield and making things really difficult for everyone, and she gets shot down on the ground. Pepper Potts, in her Rescue suit, sees that, rushes to her, and tries to protect her from another blast from the ship. So she raises her

shield-protection powers and, as she's getting bombed, calls to all the other female Avengers to come help, and they all jump in around Captain Marvel in a circle—that's actually the keyframe that you see expanded upon in the sequence—and they're all trying to fight off the Outriders and protect her. Eventually, she comes

to, realizes what's happening, thanks everyone, and then powers up full Binary. Pepper just goes, 'Do your thing, Captain.' And then she zooms into space and shoots through all the fighters and goes in and wrecks the big ship just like she does in the movie, taking in the whole thing down."



"Getting a chance to come up with fights was a really fun challenge," Senior Visual Development Artist Jackson Sze says. "Wanda vs. Thanos—given that we know she's been blipped right back in, I was imagining the pain of losing Vision was still very raw. So she's just going full force after Thanos to seek revenge. She's coming as

this unstoppable red tornado, bringing all these boulders along, creating a giant sandstorm. And after Thanos bats away the boulders, it's revealed it was actually a distraction. And she appears right in front of him, and she just lightly taps his helmet at the same spot that he took Vision's stone from, *Infinity War*, and she breaks

his helmet. That would be the first time Thanos realizes that he might not win the battle because no one's ever been able to break his armor before, and I was hoping that Scarlet Witch could do that. I think at that time in the movie, somebody else broke his armor before, but I was hoping she would, as it would be poetic."





"We wanted to do a great finale that not only had the spectacle worthy of what they were left with at the end of *Infinity War*, but with sequences and

scenes and character interactions that could only be done with a crew of people that has been working together as long as we have, with a group of

actors that has been portraying and embodying these characters as long as our actors have," Producer and Marvel Studios President Kevin Feige says.







One of the biggest moments during the final battle was a sequence featuring the women of Marvel. “The theme of this whole moment, the idea is something that I can be very proud of—women gathering together and just showing how powerful they are in the MCU,” Park says. “And this is just a showcase of ten years of developing these characters from all the movies that we’ve had and seeing them all banded together to take on a greater threat. I was very proud to be able to portray that in this image, and it was very challenging because this is definitely one that took me a long time because I wanted to showcase each of these characters in the best light possible and come up with a cohesive image that shows off each of them and their powers. It’s not an easy feat, but it was very fun. It was just so sad that I couldn’t include Black Widow.”

The scene was one of many steps Marvel Studios has taken toward inclusivity in filmmaking. “Every morning I think about a Captain Marvel movie, a Black Widow movie, a Scarlet Witch movie, a Shuri movie, an Okoye movie,” Executive Vice President of Production Victoria Alonso says. “I think about every way that I can help women have representation and be out there in the world as long as every other male character, but every morning I realize that my inspiration is the character and the story, and that has been clear for us, in our little ragtag way, from the very beginning.”

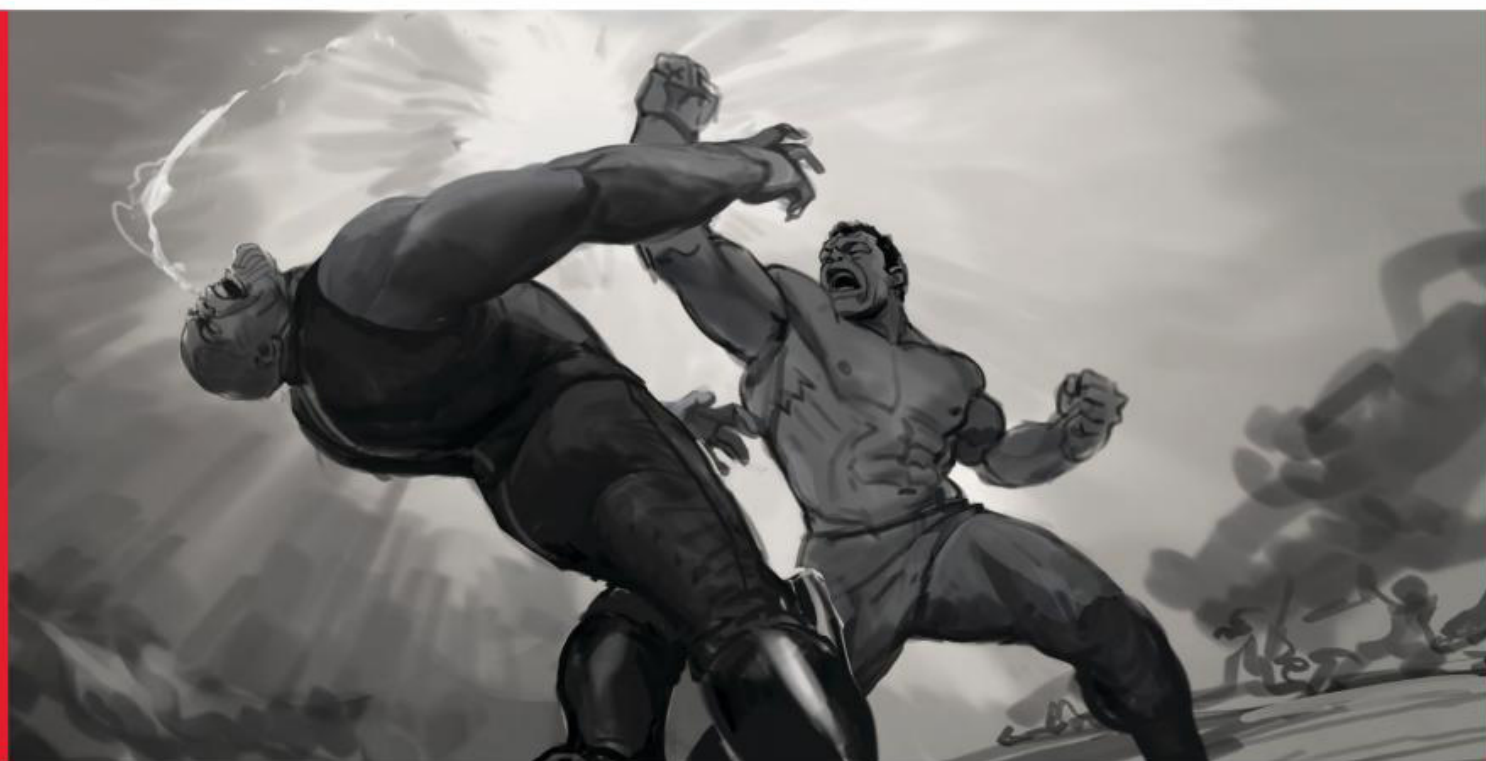
◀ PARK

AVENGERS, ASSEMBLE!





"[Co-Director] Joe Russo has described this a couple of times as 'strange alchemy'—of putting disparate characters together and seeing how they can interact," Head of Visual Development Ryan Meinerding says. "And when you have characters that were never really meant to share a film frame together all of a sudden doing so, that means you just open up opportunities for creative fight scenes and interactions."





FUENTEBELLA ►

AVENGERS: ENDGAME



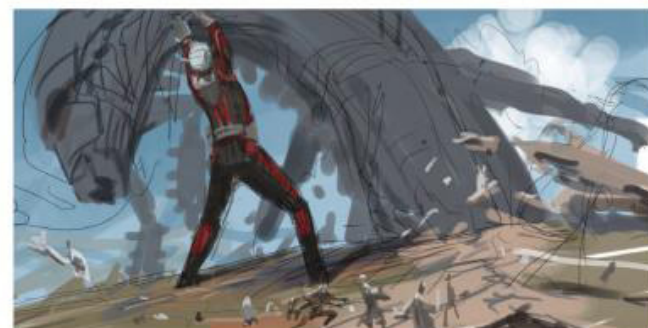




"I did a frame, which is just so perfect," Meinerding says. "Spider-Man is about to be thrown by Hulk, and then you pull back to see that Giant-Man is holding Hulk. So it was going to be Giant-Man throws Hulk, and then Hulk throws Spider-Man. I wish they could have fit it in."

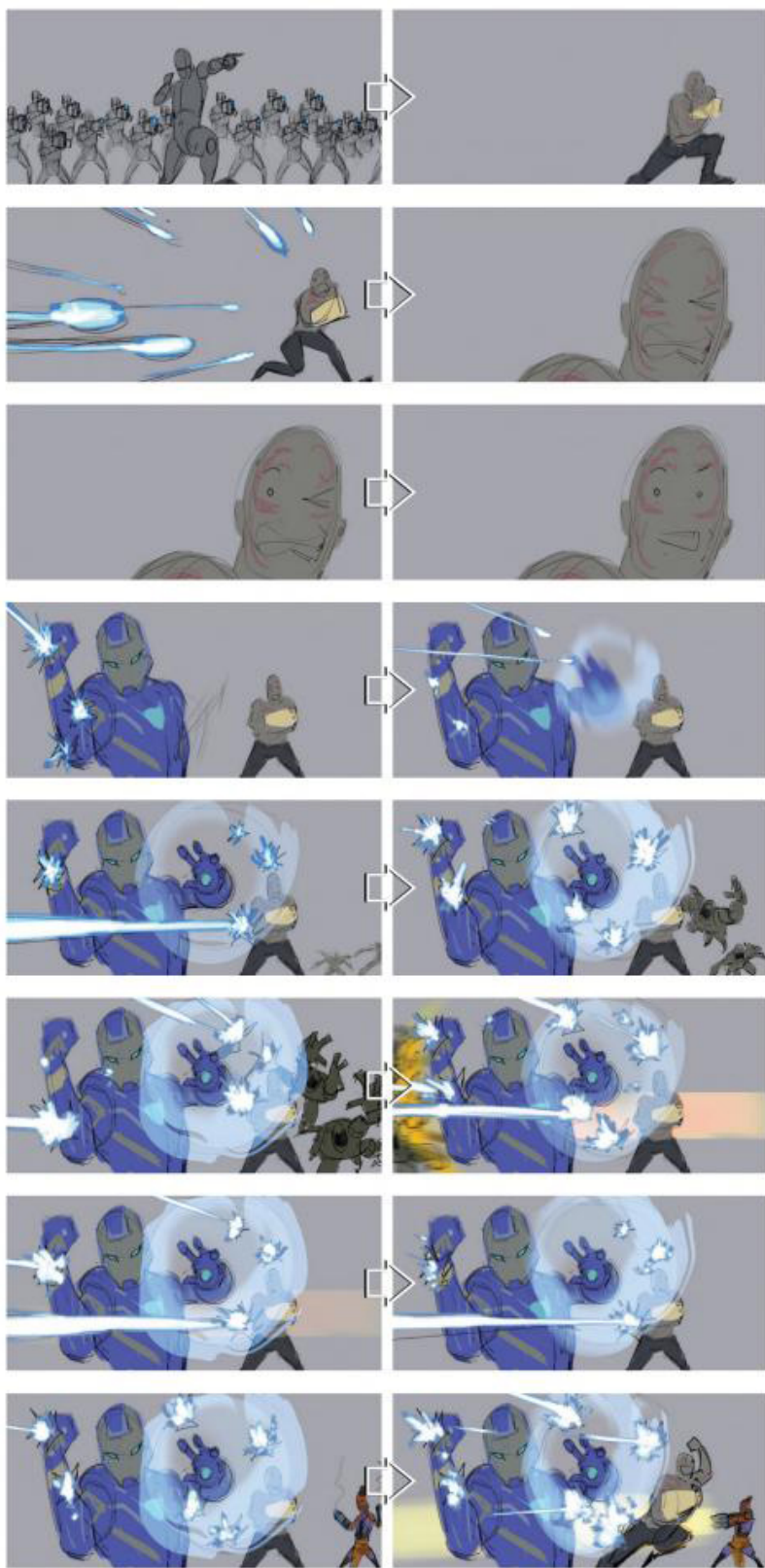






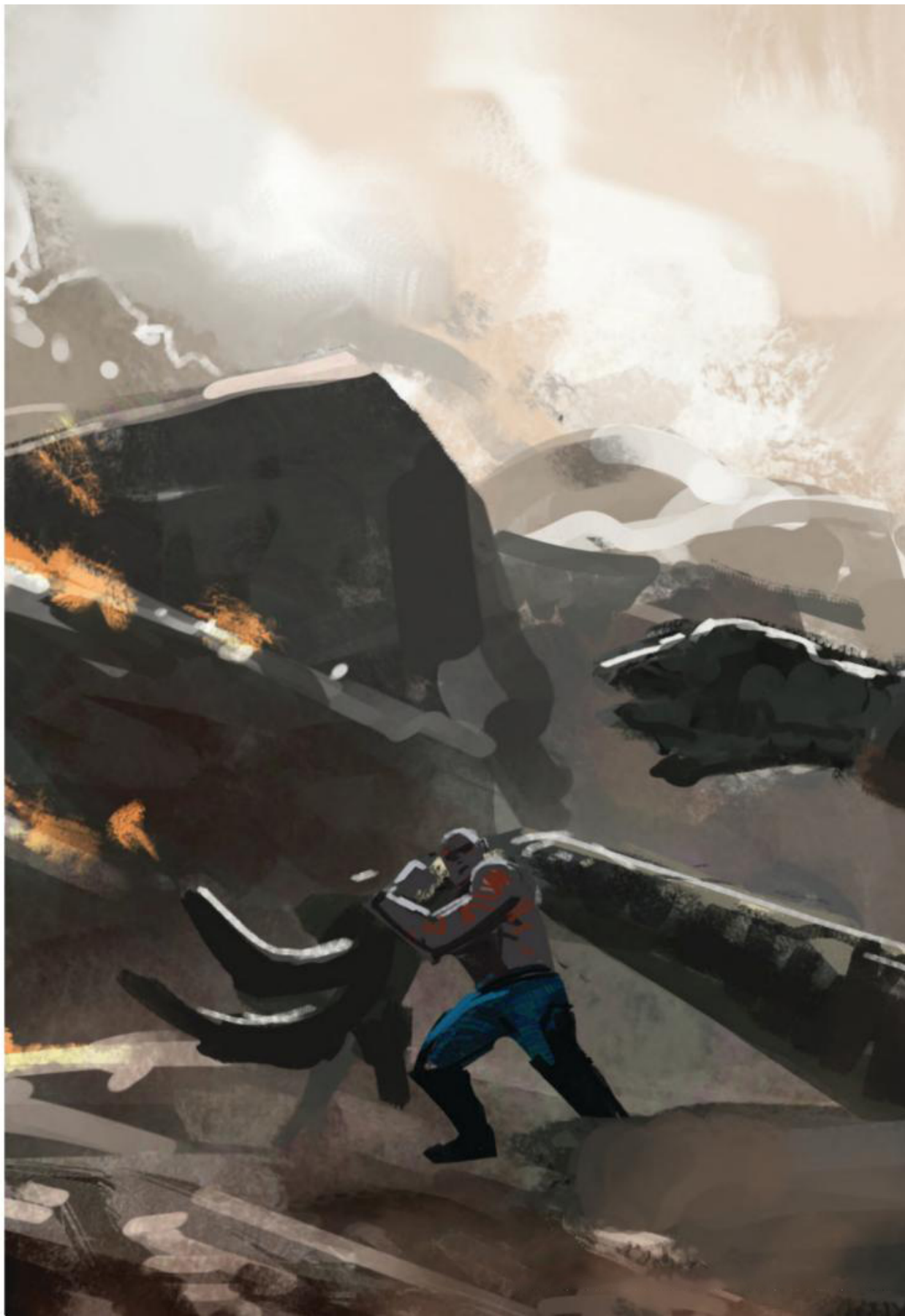


AVENGERS, ASSEMBLE!



AVENGERS: ENDGAME

FUENTEBELLA ▲ SIZE ►



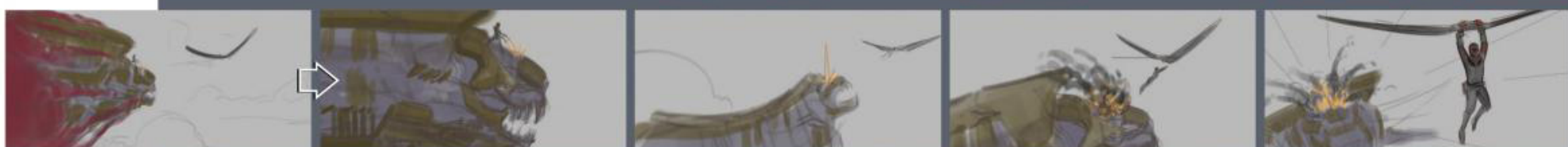


JACKSON SZE '18



"The fun thing about this final battle was imagining all the Avengers coming together, and the partnerships and the types of things that you would dream of," Fuentebella says. "Like having Groot and Spider-Man together with Giant-Man. What kind of crazy-cool things could come out from that? How would that come together? I thought it would be so uniquely awesome to have Groot create this structure around Giant-Man so that they could project something even grander than they could do on their own or having Groot come up with this crazy web of roots that only Spider-Man could get through, but no one else. I thought things like that would be kind of fun to just play around with."





AVENGERS, ASSEMBLE!





"I love that line in *Infinity War* where Spidey is afraid of aliens laying eggs in him," Sze says. "Miek laid eggs in *Thor: Ragnarok*, so it's like you just have to put those two together. So I tried to come up with a way to make it fun and to relate back to *Infinity War* and *Thor: Ragnarok* and give these really funny characters a chance to shine in the big battle. So Miek gets surrounded by Outriders, and you think he's down, but he pops out

of the crowd and does a flourish and sprints out right in front of the sun—so you get his cool silhouette. And he lands on each Outrider, jumping from one to the other—super agile without all his armor, because it's been broken—and he's actually laying eggs. And of course, Spidey sees it and is like, 'Oh my God, it's actually laying eggs.' The last few frames are just Korg catching Miek like a football, and then they strike a hero

pose—really weird, but hopefully funny." Those boards weren't the only concepts Sze created featuring Miek and Korg. "I did a keyframe called 'Monster Mash,' where I put Miek, Korg, Groot, and Rocket—all the creatures of MCU—in one keyframe because I thought it'd be fun to have creature Avengers," Sze says. "Since everyone else is human, I thought it would be fun to highlight the more creature-y ones."

AVENGERS, ASSEMBLE!



“I AM IRON MAN



Out of 14,000,605 possible future outcomes, there was only one in which Doctor Strange saw our heroes victorious. That victory involved Tony Stark using his nanotech to swipe the Stones from Thanos and end both the Mad Titan and his army with a snap of his own. Unfortunately, those

actions came with a price. “Our original Avengers go through some sort of sacrifice at the end of the movie, and Tony really has the ultimate one where he has to make the decision in the last minute to snap his finger and blip Thanos and his minions away to save the universe,” Trinh Tran says.

“But in doing so, he sacrifices his life. He is no longer going to be able to have that time with his family, but he makes the ultimate sacrifice to save the universe.”

“I think at this point Tony represents the best in us,” Actor Robert Downey Jr. says. “And

every man, woman, and child who would ever want to try to behave in a noble way to see that no matter how far down the pike you have slid, everybody is truly redeemable—and that oftentimes, as they say, courage isn’t the absence of fear. It’s feeling the fear and doing it anyway.”



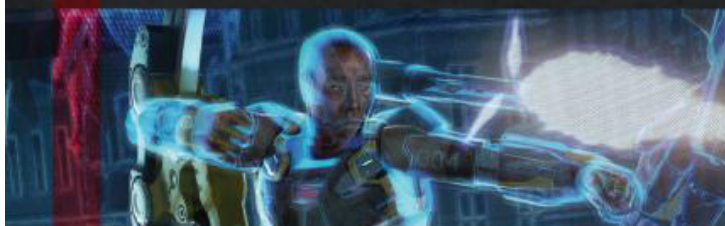
AVENGERS: ENDGAME



U N U S E D



C O N C E P T S





When penning the Infinity Saga's epic two-part finale, several ideas were floated that never made it onscreen. The following pages contain concepts of various realities that could have been.

One idea was for *Avengers: Infinity War*: the Iron Strange armor. During Tony Stark and Spider-Man's reckless outer-space rescue of Doctor Strange, a magical showdown almost occurred between Ebony Maw and the Master of the Mystic Arts himself.





Filmmakers played with the concept of switching Tony Stark and Doctor Strange's power sets—with Stark wearing the Cloak of Levitation and Strange wearing the Iron Man armor—in order to explore new character interactions. "While they were fighting Ebony Maw, they switched their weapons," Concept Artist John Staub says. "I did this frame based on [Concept Artist] Phil [Saunders]'s design, as well as some storyboard sequences. They wanted to see a more realized version of those sequences since there were sketches. I was happy to really draw the scene of these two people who share facial hair and attitude fighting together. It's one of those moments that people have seen in comics, where they have a history together, and to actually see it onscreen

would have been mind-blowing."

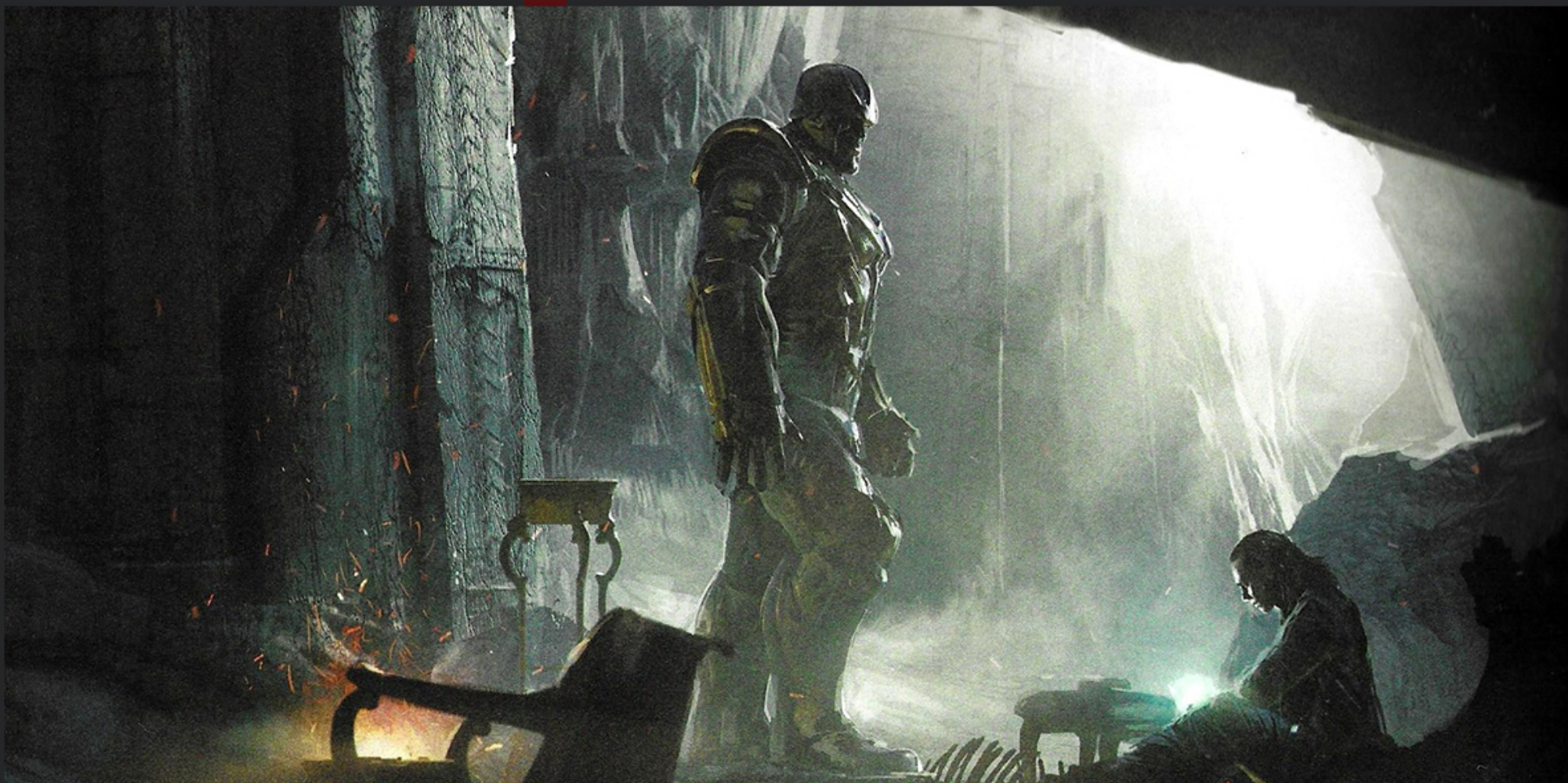
"The story point was that Doctor Strange is trapped by Ebony Maw, and he's being tortured with magic needles," Saunders says. "When Tony sends his nano suit onto Doctor Strange to protect him so that he can escape, the armor forms itself around the Eye of Agamotto. The Eye of Agamotto effectively burns a glyph into the chest and turns it into a magically powered suit, rather than an RT-powered suit. It was super fun. I wish it was still in the movie."

Ultimately, the idea was forgone for a simpler solution: blasting Maw through a hole in the ship's hull.



▲ SAUNDERS







In an alternate draft of *Thor: Ragnarok*, the film's climax had a different path for Loki. After he took the Tesseract from the Asgardian palace vault, he decided to sneak away from the refugee ship instead of helping Thor relocate the displaced citizens of Asgard. It wouldn't be until *Avengers: Infinity War* that audiences would learn that Loki traveled to Jotunheim to hide both the Tesseract and himself from Thanos. The Mad Titan finds him anyway. In this alternate version, Loki's fate would have remained the same: falling at the hands of Thanos.



AVENGERS: ENDGAME

◀ SCHIRLE

MEINERDING ▶

No matter how hard Bruce Banner fought to reveal his Hulk-ish persona during *Avengers: Infinity War*, the green giant remained dormant. However, he almost busted his way onto the screen during the Battle of Wakanda. "That was actually going to be smart Hulk's reveal in *Infinity War*," Head of Visual Development at Marvel Studios Ryan Meinerding says. "He was going to be arguing with the Hulk as he was Banner inside of the Hulkbuster, and just as Cull Obsidian is about to murder him, smart Hulk bursts out and that's where he comes to some resolve. I think they just decided to save it for *Endgame* and not do it in *Infinity War*."





In an early draft of *Avengers: Infinity War*, the Black Order attacks the Sanctum Sanctorum. During a major action sequence inside the Sanctum, Black Widow, Bruce Banner, and Wong enter a door and end up in the Mindscape—a realm in which one faces their worst fears.

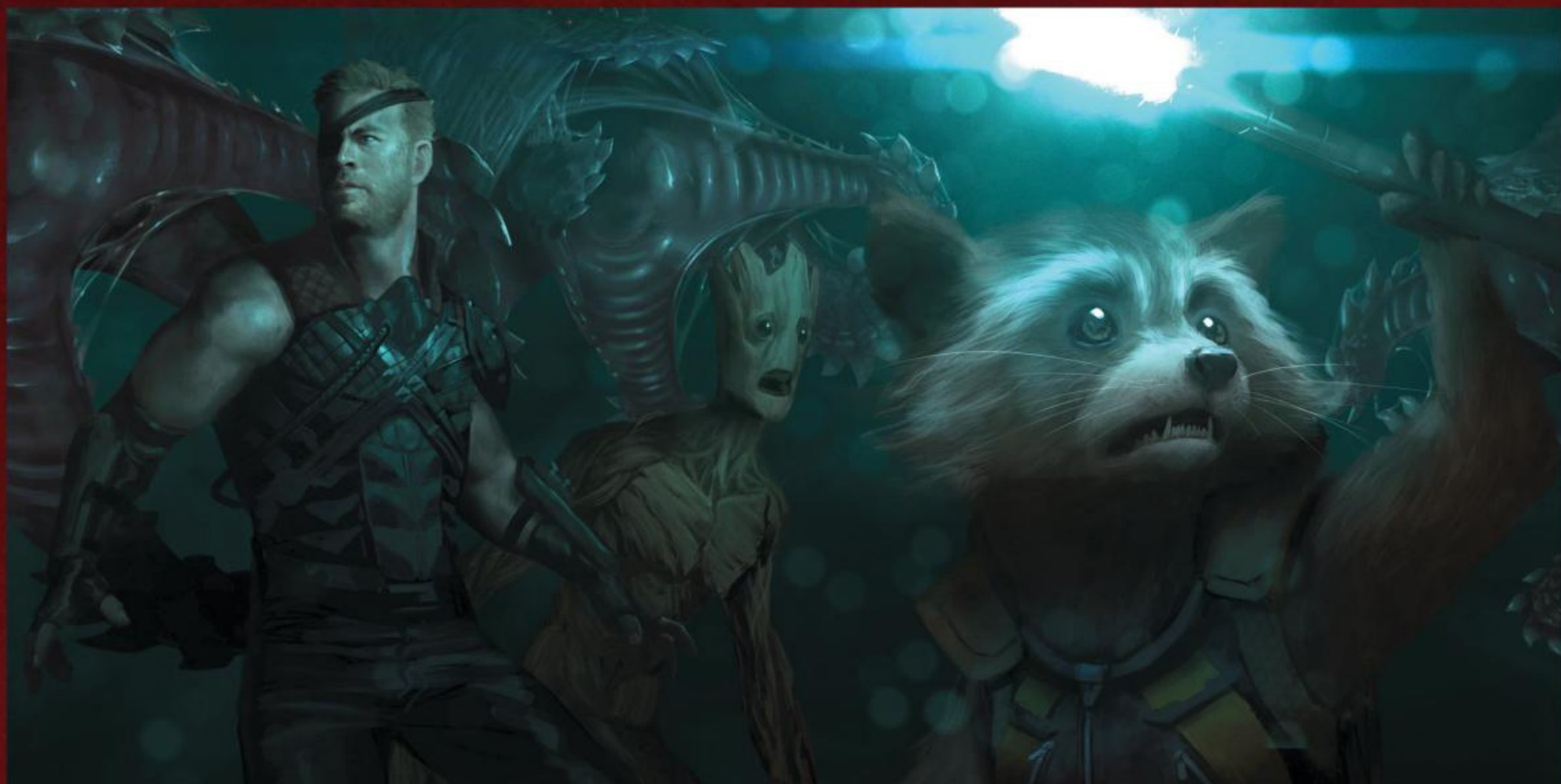


▲ TOP HILL

▲ CASTRO

▲ CASTRO

UNUSED CONCEPTS



Accompanied by Rocket and Groot, Thor traveled across the galaxy to obtain a weapon capable of killing Thanos in *Avengers: Infinity War*. Instead of forging Stormbreaker on Nidavellir, Thor was originally meant to discover the weapon on Jormungand—

the World Serpent—a character based on a traditional element of Norse mythology that first appeared in the comics in *Marvel Tales* #105 in 1952. “This was going to be the introduction of Stormbreaker,” Senior Visual Development Artist Rodney

Fuentebella says. “It was forged way back when, and one of Thor’s ancestors had wielded it to destroy the World Serpent. In the top-right image, you can see it buried in the skull of the World Serpent. We wanted to create something that was interesting and

different but still feel like you could tell that it’s buried in something. There was also an idea of how after they got Stormbreaker, as they were escaping, the children of the World Serpent would attack them and they would have to fight their way out.”







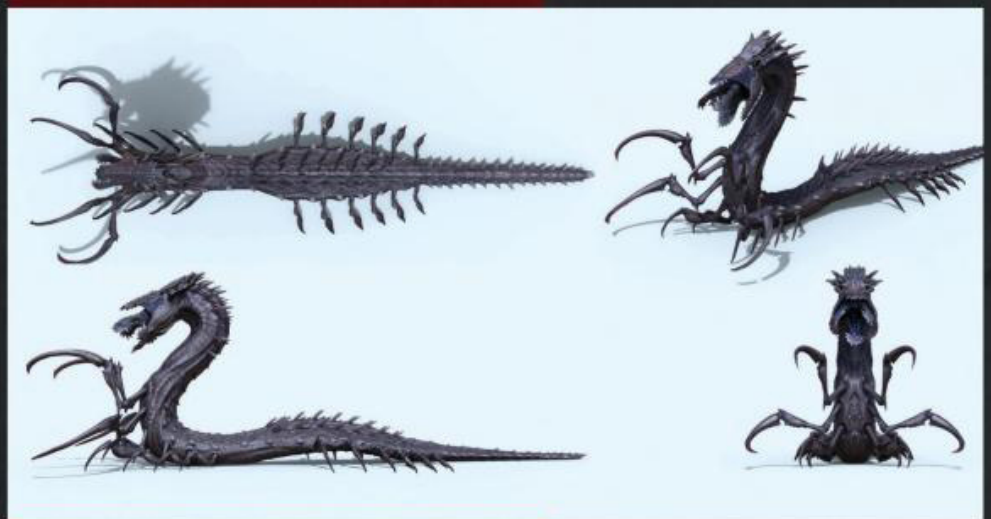
AVENGERS: ENDGAME

TOP **CASTRO** ▲ MIDDLE LEFT **HILL** MIDDLE-RIGHT **CASTRO** ▲ **CASTRO** ▲





"The mouth parts of this world-eating serpent-worm were actually built around oil-rig drills," Concept Artist Tully Summers says. "They were going for that for a while, and then they thought it was a little too big for an action sequence. And because it was a worm, they wanted more opportunities to storyboard an action fight sequence around it, so that's why it got smaller and had articulation and legs and claws to attack and fight and dodge."







"There was a period of time when they were writing the script where you were going to see Thanos' backstory," Meinerding says. "You were going to see him as a baby, you were going to see him born to a family where he looked malformed compared to the rest of his family, and then you were going to see him on a planet that's crazy overpopulated. And he's walking through, and he's having an actual teen moment of being that seven-foot-tall awkward teenager and everyone's looking at him like, 'Who is this? Who is this awkward kid?' We were also going to see him make an appeal to the government of his world and say, 'We are overpopulated. We're going to end up destroying ourselves. We have to kill half the population, or do something else with them.' And of course, they tell him he's crazy and send him to a prison on a nearby moon. And then he was going to see his whole planet go up in flames because it destroyed itself, and he had seen it happen. So that was the journey, and we were trying to reverse engineer Thanos' design to younger and younger."



AVENGERS: ENDGAME

TOP JOYNER ▲ JOYNER ▲



MEINERDING ▲



MEINERDING ▲





During the telling of Thanos' backstory, audiences would have been given the opportunity to see his home plane, Titan, and its people at the height of their civilization before it was destroyed by overpopulation.

▲ TOP MARANTZ ▲ LANG

▲ MIDDLE JOYNER ▲ SUMMERS

▲ LANG ▲ JOYNER

UNUSED CONCEPTS



AVENGERS: ENDGAME

LANG



▲ LANG

FUENTEBELLA ►





For the Battle of Wakanda, filmmakers explored additional armor looks for the Wakandan soldiers. While some of the troops were conceptualized wearing panther-like armor, others were outfitted in exo-suits. "I was working with Ryan Meinerding and the VisDev department, and he said, 'We're thinking about the idea of having those armored guys in mech suits to fight alongside the Wakandan warriors,'" Concept Artist Fausto De Martini says. "I tried to design the mech suits in a way that was very African-inspired. You can see there's one version that I did that has those African masks, so it's hard to see that there's a person even in the suit, because I wanted to make it look like this being that is moving around that you initially don't even know what it is—but then you see there's a guy driving that. In the other one, the driver is a little more obvious. I tried to bring evidence of the African culture to both of them and to make it look like Wakanda's style."





"During the same time we were talking about a mech suit, Ryan [Meinerding] was also talking about the idea that instead of using real animals on the battlefield, they could be using robots," DeMartini says. "The panther idea came from that. It was like, 'How cool would it be to have a robotic panther

fighting alongside the warriors?' I tried to create a robot that looks like a panther. One is very obvious and has a panther face, and the other one is just a little more robotic with a less descriptive face. I figured out that it had more features of a robot and just to be less obvious, it would be kind of

cool to have a system of lenses and sensors on the front that you can clearly see is the head. It's much more robotic; you'd have camera systems to help guide the robot, like the real robots that have that nowadays. With lots of dynamic robots, there's always an area for the sensor, and it's usually around

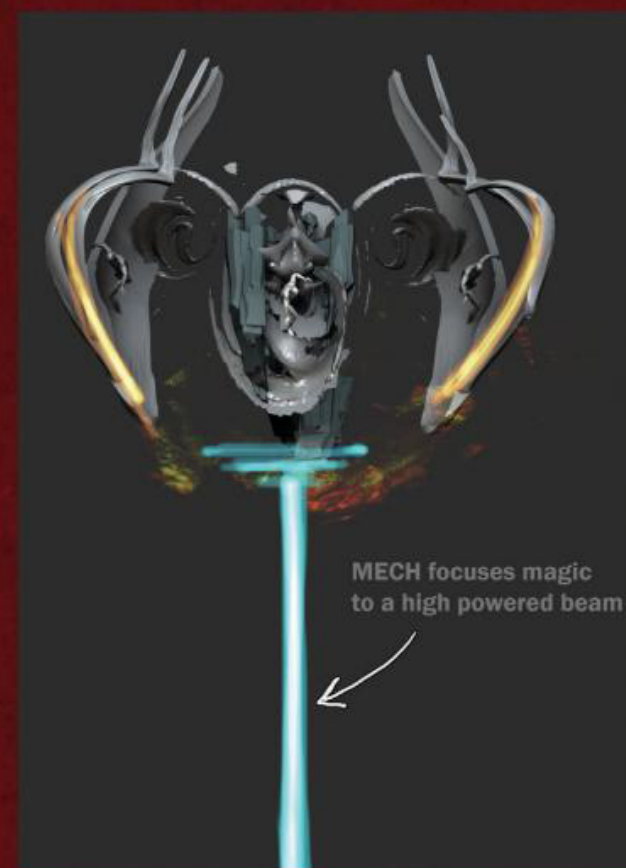
the head. For all of them, the body is long, and I posed them in a way that conveyed speed—where the body is very stretched out and you can see the thing is really going fast. Very dynamic."







ANTHONY
FRANCISCO
2018



While the Nebula from the past was killed by her future self in *Avengers: Endgame*, her demise was scripted a bit differently in another version. In that draft, she was able to intercept the Stark gauntlet during the massive game of keepaway in the film's final battle. Wanting to prove to her father Thanos that she is a capable and strong warrior, Nebula tries to use the glove herself—a nod to the 1991 comic book series *Infinity Gauntlet*, written by Jim Starlin. This Nebula learns she is not powerful enough to use the Stones and survive.

SCHIRLE ►



CONTRIBUTOR

DIRECTORS ANTHONY and JOE RUSSO made their Marvel Cinematic Universe directorial debut with the box-office blockbuster *Captain America: The Winter Soldier*. The film broke the opening record for an April release, earning \$95 million in its first weekend, and went on to gross more than \$713 million worldwide. They followed the film with *Captain America: Civil War*, which recorded a \$179 million opening weekend on its way to grossing \$1.15 billion at the worldwide box office. Most recently, the pair completed their directorial effort for the third and fourth installments of the Avengers franchise. The Russo brothers were born a year apart in Cleveland, Ohio, where they grew up on the east side and graduated from Benedictine High School before embarking on their film careers (Anthony in '88 and Joe in '89). In 1994, they used credit cards and student loans to finance *Pieces*, an experimental comedy about a criminally inclined trio of brothers. They shot the film in and around Cleveland with the help of numerous friends and family. Their gamble paid off when the film screened at both the Slamdance and American Film Institute festivals in 1997, earning Joe a Best Actor award from the latter. By shooting *Arrested Development* on advanced HD cameras and minimizing the need for complex lighting and crews, the brothers not only opened up a whole new world of creative possibilities but provided the style for Mitch Hurwitz's self-conscious, rapid-fire writing. A significant gamble for all involved, it paid off at that year's Emmy® Awards when Hurwitz won for Best Writing, the

Russo brothers won for Best Directing, and *Arrested Development* won for Best Comedy Series. The Russo brothers have also directed numerous pilot episodes across a variety of networks, including *LAX*, *What About Brian*, *Carpoolers*, and *Running Wilde*. The Russo brothers most recently served as executive producers on NBC's *Community* and ABC's *Happy Endings*.

Over the past decade, **PRODUCER AND MARVEL STUDIOS PRESIDENT KEVIN FEIGE** has played an instrumental role in a string of blockbuster feature films adapted from the pages of Marvel comic books. In his current role, Feige oversees all creative aspects of the company's feature film and home entertainment activities. In 2019, he produced *Captain Marvel*, *Avengers: Endgame*, and *Spider-Man: Far From Home*. In 2018, he produced *Black Panther*, *Avengers: Infinity War*, and *Ant-Man and the Wasp*. In 2017, Feige produced *Thor: Ragnarok*, which grossed \$121 million in its opening weekend and \$306 million internationally; *Guardians of the Galaxy Vol. 2*, which opened with \$145 million and has grossed over \$863.5 million worldwide; and *Spider-Man: Homecoming*, which has garnered over \$879 million worldwide to-date. In 2016, Feige produced *Captain America: Civil War*, which grossed \$1 billion in global box office and was the year's highest-grossing film, and *Doctor Strange*, which grossed more than \$600 million worldwide. His previous producing credits for Marvel include *Iron Man 3*, *Marvel's The Avengers*, *Ant-Man*, *Avengers: Age of Ultron*, *Guardians of the Galaxy*,

Captain America: The Winter Soldier, *Thor: The Dark World*, *Thor*, *Captain America: The First Avenger*, *Iron Man 2*, and *Iron Man*.

EXECUTIVE PRODUCER AND MARVEL STUDIOS CO-PRESIDENT LOUIS D'ESPOSITO served as executive producer on the blockbuster hits *Iron Man*, *Iron Man 2*, *Thor*, *Captain America: The First Avenger*, *Marvel's The Avengers*, *Iron Man 3*, *Thor: The Dark World*, *Captain America: The Winter Soldier*, *Guardians of the Galaxy*, *Captain America: Civil War*, *Avengers: Age of Ultron*, *Ant-Man*, *Doctor Strange*, and most recently *Guardians of the Galaxy Vol. 2*, *Spider-Man: Homecoming*, *Thor: Ragnarok*, *Black Panther*, *Avengers: Infinity War*, *Ant-Man and the Wasp*, and *Captain Marvel*. He is currently collaborating with Marvel Studios President Kevin Feige to build the future Marvel slate. As co-president of the studio and executive producer on all Marvel films, D'Esposito balances running the studio with overseeing each film from its development stage to distribution. In addition to executive-producing Marvel Studios' films, D'Esposito directed the Marvel One-Shot *Item 47*, which made its debut to fans at the 2012 San Diego Comic-Con International and was featured again at the LA Shorts Fest in September 2012. The project was released as an added feature on the *Marvel's The Avengers* Blu-ray disc. D'Esposito also directed the second Marvel One-Shot *Agent Carter*, starring Hayley Atwell, which premiered at the 2013 San Diego Comic-Con to critical praise from press and fans and is an added feature on the *Iron Man 3* Blu-ray disc. The One-Shot's popularity

CONTRIBUTOR

Specialist, The Ref, Six Degrees of Separation, Reversal of Fortune, Lost Angels, and Big.

DIRECTOR OF PHOTOGRAPHY TRENT OPALOGH broke into the ranks of cinematographers with the critically acclaimed hit film *District 9*. The film was nominated for four Academy Awards®, including Best Picture. He followed by lensing the sci-fi thriller hit *Elysium*, starring Matt Damon and Jodie Foster. Most recently, Opaloch lensed Marvel Studios' *Captain America: Civil War*, *Captain America: The Winter Soldier*, *Avengers: Endgame*, and Sony's action thriller *Chappie* starring Hugh Jackman and Sigourney Weaver.

VISUAL EFFECTS SUPERVISOR DAN DELEEUEW again collaborates with the Russo brothers after serving as visual effects supervisor for them on *Captain America: Civil War* and *Captain America: The Winter Soldier*. Deleeuw has also served as visual effects supervisor on *Night at the Museum: Battle of the Smithsonian*, *Night at the Museum*, *The Skeleton Key*, *Elektra*, *Garfield*, *Reign of Fire*, and *102 Dalmatians*. He also served as second unit visual effects supervisor on *Iron Man 3*. Previously, Deleeuw served as digital effects supervisor on *Bicentennial Man*, *Armageddon*, *Deep Rising*, *The Rock*, and *Crimson Tide*.

VICE PRESIDENT OF VISUAL DEVELOPMENT AND CREATIVE DIRECTOR RYAN MEINERDING has been active as a freelance concept artist and illustrator in the film business since

2005. Even early in his career, his work was already drawing the kinds of raves reserved for industry veterans. After earning a degree in industrial design from Notre Dame, he transitioned to Hollywood and worked on 2008's *Outlander*. He was hired at Marvel Studios for *Iron Man*, and after leaving briefly to do concept work for *Transformers: Revenge of the Fallen* and *Watchmen*, has been full-time ever since. While working on *Iron Man 2*, Meinering contributed the design for the new Iron Man armor in the comic-book series *Invincible Iron Man*. He served as visual development co-supervisor on *Captain America: The First Avenger*, *Thor*, and Marvel's *The Avengers*. He then served as head of visual development on *Iron Man 3*, *Captain America: The Winter Soldier*, *Avengers: Age of Ultron*, *Captain America: Civil War*, *Doctor Strange*, *Black Panther*, *Avengers: Infinity War*, *Avengers: Endgame*, and *Spider-Man: Homecoming*.

DIRECTOR OF VISUAL DEVELOPMENT ANDY PARK studied as an art/illustration major at both UCLA and ArtCenter College of Design. His career began as a comic book artist, fulfilling a childhood dream and illustrating such titles as *Tomb Raider*, *Excalibur*, and *Uncanny X-Men* for publishers such as Marvel, DC, and Image Comics, among others. After a decade in the comic book industry, he made a career switch and began working as a concept artist in video games. He was one of the leading artists designing the various worlds and fantastical characters/creatures of the award-winning *God of War* video game franchise for Sony

Computer Entertainment of America. Park joined the Visual Development Department at Marvel Studios in 2010 as a visual development concept artist, designing characters and keyframe illustrations for Marvel's *The Avengers*, *Iron Man 3*, *Captain America: The Winter Soldier*, *Thor: The Dark World*, *Guardians of the Galaxy*, *Avengers: Age of Ultron*, *Ant-Man*, and *Captain America: Civil War*. He is currently the Director of Visual Development and has led the department on several films, including *Guardians of the Galaxy Vol. 2*, *Thor: Ragnarok*, *Ant-Man and the Wasp*, and *Captain Marvel*.

SENIOR VISUAL DEVELOPMENT ARTIST ANTHONY FRANCISCO has been working in the industry for over eighteen years. He is the visual father of Baby Groot and designed the costumes for the *Dora Milaje* and *Loki*, to name a few. Before coming to Marvel Studios he worked with some of the industry's top effects houses, including Stan Winston Studios, ADI, Rick Baker, and Rhythm and Hues, creating concepts for films such as Sam Raimi's *Spider-Man*, *Men in Black II*, *The Chronicles of Riddick*, *The Passion of the Christ*, *Seventh Son*, and many more. He has also done concept work for games, designing the creature bosses for *Gears of War 4*, NCSoft's *Guild Wars*, and *Project Offset*. Francisco also does illustration work for Sideshow Collectibles and *Magic: The Gathering* and has been an instructor at ArtCenter College of Design in Pasadena, Concept Design Academy, CGMW, and Gnomon School of Visual Effects. He is based in Burbank

B I O G R A P H I E S

and his most recent Marvel projects include *Captain Marvel* and *Avengers: Endgame*.

SENIOR VISUAL DEVELOPMENT ARTIST JACKSON SZE has worked in advertising, video games, television, and film for studios such as Lucasfilm Animation and Sony Computer Entertainment of America. He is a founding member of the *BATTLE MILK* series of art books and is currently a senior concept illustrator at Marvel Studios. He has also taught at Concept Design Academy and Gnomon School of Visual Effects in Hollywood. His credits include *Star Wars: The Clone Wars*, *The Little Prince*, *Marvel's The Avengers*, *Guardians of the Galaxy*, *Ant-Man*, *Doctor Strange*, *Guardians of the Galaxy Vol. 2*, *Thor: Ragnarok*, and *Black Panther*.

SENIOR VISUAL DEVELOPMENT ARTIST RODNEY FUENTEBELLA has degrees in design from UCLA and product design from ArtCenter College of Design. Born in the Philippines and raised in San Francisco, he has worked on various projects for Electronic Arts, Atari, Rhythm and Hues, DreamWorks Animation, and *WIRED* magazine, as well as various other entertainment and commercial projects. In film, he worked as a concept artist at Rhythm and Hues before joining the Visual Development team at Marvel Studios. Fuentebella has created key-art illustrations and character designs for various projects including *Captain America: The First Avenger*, *Marvel's The Avengers*, *Iron Man 3*, *Captain America: The Winter Soldier*,

Guardians of the Galaxy, *Avengers: Age of Ultron*, *Ant-Man*, *Captain America: Civil War*, *Doctor Strange*, *Spider-Man: Homecoming*, *Thor: Ragnarok*, *Black Panther*, *Avengers: Infinity War*, *Ant-Man and the Wasp*, and upcoming MCU films and projects.

VISUAL DEVELOPMENT CONCEPT ILLUSTRATOR PHIL SAUNDERS has been contributing his designs for characters, vehicles, environments, and props to feature films from nearly every major studio since 2001. His involvement with Marvel Studios began with the first *Iron Man* film and has continued through almost every Marvel production that has featured the popular character, including *Iron Man 3*, *Captain America: Civil War*, *Spider-Man: Homecoming*, and all four *Avengers* films. His produced credits also include *Tron: Legacy*, *Zathura*, *Cowboys and Aliens*, *Spider-Man 3*, and *Kingsman: The Golden Circle*. For the decade previous to his work in film, he was the creative director for computer game developer Presto Studios, an automotive designer for Nissan Design International, and a freelance designer of location-based entertainment. Upcoming future releases Phil has contributed to include another film in the *Kingsman* franchise and *Star Wars: Episode IX*.

DIGITAL SCULPTOR ADAM ROSS is the digital sculptor for the Visual Development department at Marvel Studios. His duties include creating proof-of-concept models and sculpts based on the illustrations created by the Vis Dev team, fleshing out rough concept

illustrations into finished 3D models, and helping bridge the gap between concept illustration and props/costumes/VFX. He has an extensive background in 3D printing and scanning technologies garnished from a long history in the film, toys, collectibles, and military industries. His film credits include *Iron Man 3*, *Captain America: The Winter Soldier*, *Spider-Man: Homecoming*, *Thor: Ragnarok*, and *Black Panther*.

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MUSIC SUPERVISOR DAVE JORDAN MUSIC BY ALAN SILVESTRI HEAD OF VOICE DEVELOPMENT RYAN MEINERDING VISUAL EFFECTS SUPERVISOR DAN DELEEUW VISUAL EFFECTS AND ANIMATION BY INDUSTRIAL LIGHT & MAGIC COSTUME DESIGNER JUDIANNA MAKOVSKY EDITED BY JEFFREY FORD, ACE MATTHEW SCHMIDT PRODUCTION DESIGNER CHARLES WOOD
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